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ABSTRACT

Designed primarily for English faculty at two-year colleges in California, "Inside English" includes articles on instructional innovations in teaching remedial writing, literature courses, and freshman composition, and on major curricular, administrative, and employment issues in the field. The four issues in volume 9 contain the following feature articles: (1) "The Left and Right-Brain Hemispheres... Writing Right... And Left...," by Ron Stotts, which suggests writing instruction methods that make use of the right and left hemispheres of the brain; (2) "Students & Teachers & Teachers & Students," by Doug Lane, which considers ways of turning the English classroom into a workshop; (3) "Television Courses and Teaching: Two Viewpoints," by James Moore and Gordon Taylor, which offers two opposing positions on the telecourses; (4) "The Literature of the Holocaust: Lest We Forget or They Never Know," by Julie Swan Hatoff; (5) "The Hidden Joys of One to One," by Rose Brown; (6) "What I Did When... Gobbledygook in the Classroom," by Shirley Sykes, which suggests an enjoyable class exercise to turn adages into obscure writing; (7) "Meno's Slave, Gamow's Presses, and GIGIO: Why We Can't Use Computers to Teach English Composition," by Paul Kaser; (8) "A Strategy That Works: Teaching Communication Skills through the Summary," by Judith Ramos; (9) "Assessment-Placement: Whose Responsibility? A Report on LARC (Learning, Assessment, Retention Consortium)," by Mary Ann Cox; and (10) "English Assessment Beginnings," by Jeannette Webber. (AYC)

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EDITOR: BARBARA BILSON

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ENGLISH COUNCIL OF CALIFORNIA TWO-YEAR COLLEGES ECCTYC

inside english

Vol. IX, No. 1 | Journal of the English Council of California Two-Year Colleges | October 1982

INSIDE *inside english*

ECCTYC Looks At Our Brains, Our Students, and Us

Maybe we're not teaching our students composition in a way that best uses the right and left hemispheres of their brains. Ron Stotts, Co-Director of the Brain Integration Center in San Diego details how teachers might teach in a way that integrates the two hemispheres.

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Can English teachers learn something from art teachers? Yes, says Doug Lane: something about how to turn the English classroom into a workshop.

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What colleges are in your district? Who are the directors of your district? To find out, Look at

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... looking for a new Basic Comp text? If so, you might be interested in what Gordon Smith has to say about one he has looked closely at.

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THE LEFT AND RIGHT-BRAIN HEMISPHERES . . . Writing Right And Left . . .

By RON STOTTS
Co-Director,
Brain Integration Center,
San Diego

MOST OF THE writing problems being experienced by composition students are created by the method we instructors are using to present the material. We start out by giving students rules and time limitations, and expressing, in varying degrees of subtlety, our high expectations. Then we tell them how open the topic is and that they should be creative, using their own fresh ideas. The level of anxiety this process imbues in most students almost, if not totally, shuts down their brain's imagery and creative potential. The systems generally used in composition courses train and reward students for developing only half of their abilities, half of their brain.

Students are moving through a system that is rewarding them for being organized, structured, detailed, time conscious, and achievement oriented. They are being given specific methods (tools) such as outlining, sentence development, and grammar rules to complete specific types and lengths of papers that are due on specific dates and at designated times. If they complete this task as "requested," they usually get a "B." We are also telling them to be creative, and, if they express unique thoughts in the paper, they can get an "A." Each of these instructions tends to trigger left-brain attributes while shutting down right-brain abilities.

We spend about 95 per cent of class time teaching the writing skills that will result in a "B" grade. Only 5 per cent, if that, is being spent on teaching students how, specifically, to get unique, fresh ideas. Yet, while we emphasize achievement, logic, and order, we complain about our students' writing having too little content. There are students who are the exceptions. They tell you about all the great ideas they have (right-brain imagery and enjoyment), but can't seem to get them down on paper to communicate them (left-brain logic and order). A small percentage of these students eventually understand organization and how to effectively use both hemispheres to communicate their ideas, but most in this category will either learn the logical, structured way to express "ideas" (becoming left-brain dominant and losing the unique thoughts that their now rejected right-brain could create) or drop out.

It's time for a change. As instructors we are responsible for facilitating the development of the whole human being, for allowing students to experience and express their entire unique selves.

Current studies in the functions of the right and left hemispheres of the human brain have shown that we are continually stimulating and rewarding the development of the logical, linear, technical, achievement oriented left hemisphere and tragically neglecting the stimulation and guidance of the spontaneous, spatial, timeless, imagery and enjoyment oriented right hemisphere.

Earlier studies by Linda Flower and Robert Hays published in the February 1979 issue of *CCCC* demonstrate that the difference between "good" and "problem" writers lies in their writing process. Good writers are writing with their audience clearly in mind (a left-brain generated, reader-based prose), while the problem writers are writing with themselves more in mind (a right-brain generated, writer-based prose) and neglecting their readers. As good writers express creative thought, they also maintain a good, overall perspective of their project. The problem writers, on the other hand, are fixed in one aspect of the writing process.

Initially it appeared to researchers that if early drafts were used by writers to draw ideas out of their own heads (writer-based prose), they would more clearly see the ideas they wished to express to their anticipated audience. This is equivalent to having writers use their right hemispheres to come up with a creative, enjoyable topic and express their unique ideas about that topic while giving little, if any, concern to organization and specific writing skills. Then their later or final drafts could be written with their anticipated audience in mind (reader-based prose) using the specific writing skills of organization, sentence structure, emphasis, grammar, and punctuation that are usually necessary to complete the goal of clear, concise communication. This, of course, is equivalent to the writer switching from a right-hemispheric emphasis on spontaneously enjoyable creativity to a left hemispheric emphasis on structure, detail, planned achievement-oriented writing.

The difficulty with this system is that few students in a standard composition course want to *completely rewrite*—making major changes (not just copying over)—a paper five or six times. They become bored (especially in the final "left-brain" drafts), and,

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Letters

SACRAMENTO READS

Dear Editor:

I enjoyed reading Gordon Taylor's witty yet thoughtful article "CPEC, Money, and Education" in the June issue of *inside english*.

In his concluding remarks, Mr. Taylor poses a serious question which is germane to the mission and goals of the community college, and one that must be answered.

It is my earnest hope that, as we wrestle with fiscal and myriad other problems, we do not lose sight of the real purpose of higher education. And, the sooner we "get down to the hard, tedious, boring work of teaching and learning," the closer we will come to the realization of that purpose.

Sincerely,
JACK MESSERLIAN
President
California Community Colleges

BITING THE HAND

Editor:

I suppose it would be biting the hand that feeds many of our colleagues, but isn't it time to try to find a way to curb rising textbook costs?

Once we adopt a text our captive audience of students has to pay the price, a price that rises each year, adding to the general inflation.

Rules of grammar do not change every two years. Nor does the spelling of words. And the strategies of rhetoric are the same. But textbooks are not. Every two years a new edition of each and every freshman composition text seems to roll off the presses. We are bombarded with complimentary copies and correspondence urging the adoption of these higher priced versions of last year's answers to all our teaching problems.

We hear about plans to do away with "the free community college education." Well, community college instruction is hardly free, when you consider the prices of today's textbooks. You pay the equivalent of a semester's tuition at Occidental College in the 1950's every time you buy a semester's load of required textbooks from our campus bookstore.

My only answer has been to adopt a little $2.25 paperback, *The Lively Art of Writing* by Lucine Vaughan Payne. It probably was designed for a drugstore clientele, but it meets my instructional needs beautifully at a reasonable cost to my students.

I'd like to hear any solutions anyone else can suggest for this problem.

CHARLES DONALDSON
Santa Monica College

Notices

Please send notices of upcoming conferences, meetings, and such to the editor at least two months before their starting dates. Include some information about these activities and the name and address of a contact person.

UPCOMING CONFERENCES

21-23 October—Southwest Regional English Teachers Second Annual Conference. Ramada Townehouse, Phoenix, Arizona. Theme: South by Southwest: Directions for the 80's. Speakers include Ken Donelson, editor of *English Journal*; N. Scott Momaday, Pulitzer Prize novelist; C. Lee Odell, professor, researcher, and writer concerned with evaluation, writing across the curriculum, and writing in non-academic settings. $30 for NCTE members, $40 for non-members, $15 for one day attendance. For information write: SRETC, 2113 E. Dunbar Dr., Tempe, AZ 85282.

22-24 October—Capitol and Upper Councils of California Association of Teachers of English
Second Annual Conference. Northstar at Lake Tahoe (six miles south of Truckee on Highway 267). Program includes workshops with Eliot Wigginton, editor of *Foxfire*, and presentations by a group of actors from the Oregon Shakespeare Festival. $53.25 for CATE members (includes meals), $73.25 for non-members. For information write: Candy Carter, Box 2466, Truckee, CA 95734 or call her at (916) 562-0512.

5-7 November—Conference of the Living Tree/English SCTE Annual Ojai Conference.
Ojai Valley Inn, Ojai, CA.
$25 for SCTE members, $30 for non-members. College credit (1 unit) available for $32. For information write: Chuck Andrews, 1189 Baywood Ct., Camarillo, CA 93010, (805) 482-7403. (Read Kevin Ryan's article about this conference in *inside english*, March 1982, p.4.)

18-20 November—Community College Humanities Association/Pacific-Western Division.
Annual Conference. Hyatt on Union Square, San Francisco, CA. Theme: Humanities: A Resurgence. For further information write Don Porter, College of San Mateo, 1700 W. Hillsdale Blvd., San Mateo, CA 94402.

18-24 November—National Council of Teachers of English
Annual Conference. Washington Hilton, Washington, D.C. For information write NCTE, 1111 Kenyon Road, Urbana, IL 61801.

4 December—University of California, Los Angeles Chancellor's Conference.
Annual one-day conference. Faculty Center, UCLA campus.

27-30 December—Modern Language Association.
Annual Convention. Los Angeles, CA. For information write: Convention Manager, MLA, 62 Fifth Avenue, New York, NY 10011.

17-19 February 1983—California Association of Teachers of English
Annual Conference: CATE '83. Los Angeles Hilton. For information write: Julia M. Gottesman, Los Angeles County Education Center, 9300 E. Imperial Highway, Downey, CA 90242.

HELPFUL HINTS

The *WLA Newsletter* is dedicated to "writing as a liberating activity." The spring 1982 issue included articles about writing teachers and about the criteria for "good" writing. For information write: Richard Gebhardt, Editor, WLA Newsletter, Findlay College, Findlay, OH 45840.

The *Writing Lab Newsletter* contains articles geared especially to those who teach in writing labs or who have lab-type classes. However, information in those articles can be applicable in many traditional class situations. In addition, the newsletter lists job openings in writing labs around the country. For information write: Muriel Harris, Editor, Writing Lab Newsletter, Department of English, Purdue University, West Lafayette, IN 47907.

Students & Teachers & Teachers & Students

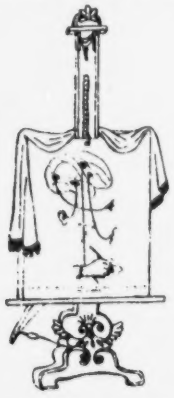
By DOUG LANE
Santa Monica College

I

I was in a life class. Our easels encircled the nude, and we all drew for two hours. Our teacher circulated among us, offering technical advice, kidding, complimenting, criticizing, exhorting.

At the end of the session, he told us to turn our easels so that they faced inward. Then we gathered inside the easel-circle and stared at what we had drawn. The teacher went from drawing to drawing, pointing out the defects and merits of each. Some students were far more technically adept than others, but each drawing had its own validity, for it was representative of a separate sensibility.

I believe that this class was an encouraging, educational experience for all concerned. Even the model had put on her robe and was listening to the teacher's comments. Each of us had worked hard—we scarcely had any choice: the chalk was in our hands, the paper and model before us, the teacher was checking our progress, pleasant music was playing in the background,



the momentum of our fellow workers was sweeping us along... And there was something, or many things to be learned from each finished composition.

At the beginning of class, the teacher had told us not to strive for photographic realism, but to use the model as a point of departure for the fanciful flights of our own imaginations. This was a pleasant surprise, because for weeks we had been subject to restrictive anatomical discipline. One session we would draw the muscles of the back, the next we would focus on the bones and ligaments of the knee.

Now we were being encouraged to play around—to use the new techniques we were learning to express ourselves.

The wonderful thing about that circle of inward-turning easels was that it turned all the students into teachers. There was no single scale of right and wrong imposed on the work. We were at once artists, critics, students, and teachers.

II

I wish that my own English composition classes were always as successful as that drawing class.

Certainly they weren't last semester. There were certain students I know I never reached. There was D, the cross-eyed boy who sat in back. His eyes were so severely skewed that every time I looked into his face I became disoriented. I wasn't sure what his face was expressing.

I found out midway through the semester. Instead of writing an essay on the assigned topic, he sent me a savage little paragraph condemning the stupidity of both me and my topic. As soon as he handed it in, I told him that he was welcome to criticize me and topics all he pleased, but that he still had not done the assignment in question, and that it was still due. He walked out and never returned.

I can only assume that he had been steadily building up resistance to me and my methods, and that his animosity had finally come to a head. Funny, because I thought I had been doing a fantastic job that semester. I know I was fascinated with my lectures.

You know what they say: You listen to ANY damn fool jackass talk long enough, and he'll begin to sound persuasive. That's what I did to myself. I talked so much I became enchanted with the sounds of my own words. And I lost touch with some of my students.

III

Of course there will prove to be soreheads in every class. I remember one old woman in the aforementioned life class. She invariably came to class very late and was extremely noisy and disruptive as she tried to set up her easel. Then she would begin to complain that the teacher never paid enough attention to her.

Actually she demanded more attention, and made less constructive use of it, than any other student in the class. One day I heard her moan, "Why do I get all the BAD teachers?" I stabbed her with my eyes. She had purposely spoken loudly enough for our teacher to hear. As far as I was concerned, he was one of the best teachers I had ever had. He was knowledgeable, encouraging, personable, and organized.

No wonder, I thought, all teachers seem bad to her. She's such an intractable moron that she's unable to use them properly. Now she was frustrated because she wasn't learning. And she was trying to make the teacher feel as though it were his fault, not hers. Actually, he was patient as Job with her.

As destructive as she was, she nevertheless unwittingly taught me. I studied her drawings and understood why she was so unhappy. They were half-formed snarls of confusion, directly expressive of the chaos in her own mind. No wonder our teacher was not threatened by her. Everything she drew proved that the failure lay not in his teaching but in her work.

IV

Which brings me back to my own sense of failure in the English composition class I taught this past spring. It was a large class which met twice a week. We read examples of first rate prose and talked analytically about what made them good. I had them write an essay each week. These essays were the bane of my weekends, but I read them and returned them with criticisms, comments, margin doodles, assorted witticisms and criticisms.

Through the first several weeks, I congratulated myself on my brilliantly charismatic lectures and class discussions. Then, about midsemester, just when the class should have really started to gain momentum, I began to run out of things to say and they (or most of them) weren't helping to fill in the blanks.

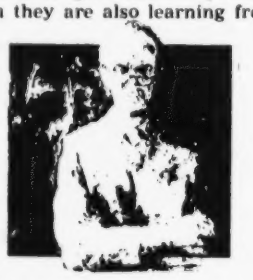
Class became a Sisyphean rock. I was knocking myself out trying to prepare fascinating circus tricks to hold their attentions, and they were growing restive. And I found myself beginning to resent them for their intellectual inertia. Hadn't I lit a fire under these writers? Then, to mix another cliche into the metaphor, why weren't they picking up the ball and running to daylight?

I envied my life class teacher. HE didn't have to fill in large chunks of class time. He would warm us up with a peptalk on the anatomical specialty de jour; then it was up to us to draw and draw. And he could roam from student to student, talking to us about the progress of our work even as we were working.

I went to a colleague, Charlie Donaldson, and moaned about the blizzard of compositions I had to grade each week. I whined that the students didn't even seem to be responding to my written comments. Charlie suggested I give them time in class to write their rough drafts. He further advised me to make students critique, in class, the papers of their peers. When they had rewritten their papers, basing their rewrites in part on the suggestions of their critic-classmates, I could then meet individually with students to correct and discuss their papers with them.

And that's what I'm doing this summer. I've put more of the responsibility for working where it belongs—on the shoulders of the writers themselves. I still lecture them on topics and grammar and organization, but much of the class time is now active work for the students. The analogy between this class set-up and a life class is obvious, I hope.

I have forty students—A pox on you, Howard Jarvis—but I still manage to meet individually with each one every week. I've given over part of my class time to individual consultations with students. And it works. They love, and make valuable use of, the personal attention I have freed myself to give them. I promise you they are also learning from



being critics and being criticized (both positively and negatively) by their classmates.

Each week has a natural progression. We meet every weekday morning. The first couple days include a reading aloud of some of the better papers from the previous week. This teaches

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WRITING

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frequently, they just don't have the time.

More recent hemispheric studies show that it is possible to train the hemispheres to work together. Presently, in most students, the over-emphasized left hemisphere dominates in an achievement-oriented, judgemental way. Students experience a need to prodce a "perfect" product on first attempt. When some students fail to do this, they become disenchanted with the assignment and lose confidence in their writing ability. This situation also does not allow the other half of the brain, the right hemisphere, to do its job of enjoying itself by creating unique ideas. When the hemispheres work together in an integrated manner, the right-brain functions as a joyful participator in an event while the left-brain functions as a guiding observer. Their relationship changes from being that of a drill sergeant (dominant left-brain) ordering a recruit (right brain) from the barracks to do latrine duty, to that of a loving parent watching over an adventurously creative child at play in the park. In this integrated state the writer is simultaneously creative and organized.

After this integration has been experienced for a time, the left hemisphere is satisfied because it experienced something being achieved (it is in trust of the right hemisphere's abilities). It is also kept busy with the linear structures and refinements involved in the writing process. Similarly the right hemisphere is now also more fully participating because it can spatially envision the entire project while joyfully creating unique thoughts from its relational (associative) understanding of the aspects of the topic.

By assisting students in becoming integrated we are giving them their whole self instead of blocking half of it. This integrated experience transfers to most activities—from sports to music.

The steps toward integration begin with the students' experiencing each of the two hemi spheres separately. Since "normal" learning environments have familiarized them with the left hemisphere, it's really more a matter of creating right-brain experience. The right hemisphere can be more fully appreciated in a pleasant, non-judgemental atmosphere with no objectives, time constraints, or evaluations present.

For some students there is a very real fear of the pen. We might call this "pen paranoia." Each time they pick up the pen their expectation level of what they feel they should or are supposed to produce rises with it. Unfortunately, their confidence level goes down at the same or at an even faster rate. As a possible remedy for this and also to stimulate right-brain activity, you might try the following:

With sheets of paper, preferably ovesized 18" X 24" newsprint, have them close their eyes (the doorway to left-brain judgment) and, using a broad felt tip pen or crayon, move their hands around (scribble) to some appropriate music (Rampal, Grover Washington). They do this, keeping the pen on the paper and creating one spontaneous flowing line.

The music, with the relaxed, goalless activity in a non-judgmental atmosphere, stimulates right-brain participation. The linear aspect of the exercise satisfies the left-brain's need for progression. Let the students experience this with each hand and with both together. They might

even try using it with a partner, using various hand combinations. Have one person place either of her hands on the relaxed hand of the partner and direct it as she wishes, moving to the music. Have them then switch roles using the same and different hand combinations. This results in a unique experience, which also proves to be a good exercise in experiencing non-verbal communication.

You might then have them move into spontaneous, nonsensical writing to music with their eyes still closed. Let them create descriptions of their inner visions and spontaneously express them in writing. You should then design "undesigned" writing projects which can't be judged by normal criteria—writing for the sake of letting ideas fall out of the head and ink fall out of the pen. They could continue to use their left and right hands here to even further emphasize that it is the experience of seeing thought that is important—not the finished writing project. They would be writing for the enjoyment of writing and not for the achievement of a grade. Yes, you might receive some resistance from your more "left-brain" students when you first do this; they need to have an objective to achieve, and experiencing creative thought might be a bit vague for them at first.

You might facilitate experiences in inner imagery or visualizations. From these the students see how creative they can be and how much more of them there is to experience. Next, you might let them move into modified forms of spontaneous or automatic writing exercises. Without lifting the pen from or looking at the paper (takes care of linear left-brain needs) have them express in writing fragments of inner images (poetry is the language of the right-brain). The students might then do a descriptive paper but, again, without lifting the pen or looking at their paper. The objective is to have them get totally involved in seeing the image they're describing. Their point of focus should be so clear that their descriptions might contain the most obscure aspects of the object. They, of course, don't need to describe the complete object. Remember, they're still just experiencing seeing and enjoying—without fear of judgment—and expressing this in writing. If they get too caught up in creating a "perfect" descriptive paper, get some "children's" bubbles and have the students describe one as they experience its momentary existence.

Journals could also come into play here, not to be checked, just for the students to express the experience of themselves. Their entries could relate their feelings about writing (e.g., "today I'm blocked . . . I'm just not into it, maybe because . . ."). This way, if they can't write, they'll write about it. This becomes an additional vehicle for watching and understanding their own blocks and fears.

Writing about personal experiences has always been a safe opening essay in a composition class. After students have spent the first part of the course doing primarily right-brain writing, you could start the transition towards a more standard composition form with a personal story or event paper. The difference from a traditional class might be in the students' comments (if they work in groups) to one another. They would comment on how clear the images, pictures, or events being described in the paper were to them, not about the writing style itself.

Rules and guidelines for writing have developed out of what's worked in the past. As the students' level of enjoyment rises in their writing, we'll see that they quite naturally use many of these traditionally successful writing techniques. Instructors then can point out what is working in a paper rather than what isn't. As the hemispheres move toward integration, the students' interest in enhancing their writing ability (and getting a good grade) should increase. Their goal of enjoyment (right-brain) is cooperating with their goal of achievement (left-brain). At this time the instructor can introduce the additional guidelines for writing and give more traditional assignments. Since the students now want the material and can see a use for it, their mental defenses are lowered and their rate of learning increases. They see how the logical aspects of paragraph development, sentence design, and punctuation are working within and towards the

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WRITING

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purpose of clearly and uniquely expressing their thoughts.

As the classes or weeks pass, the students' writing will become more focused (more left-brained) toward an integrated balance. If students revert to old unsuccessful patterns of fear or of disappointment with writing and begin shutting off the right hemisphere, have them move back into the more non-judgmental exercises. In their own unique way the students will begin to let their right hemispheres joyfully participate in the writing process, creating enjoyable, unique ideas while having the left hemispheres guide the ideas into an organizational structure of clear, concise communication. Also the number of drafts and the time involved in each one will be dramatically shortened.

Instead of students' right-brains rebelling from neglect—by missing class, not doing assignments, taking drugs to experience their lost creative experiences—the right-brain begins to participate and enjoy the learning process. Students are now realizing their whole selves.

The main emphasis of the composition or writing course will be shifted from literary interpretation or writing a set number of words or papers to learning to write as well. The students might not experience the integrated state until the latter part of a term, but once they do, they have it for good.

The integrative process will also help to remedy teacher burn out. The energy in the more positive classroom environment will be a uniquely pleasurable experience for instructors. This tech nique has been worked with extensively and the results have proven sucessful. If the instructors have confidence in the technique and wait for the students to make their own quantum leaps in understanding, a new experience in teaching awaits both teachers and studerts.

—REviews—

"REviews" features discussions of books and media programs that are suitable for use in writing or literature courses or that have special interest for teachers of English. These reviews should be from 100 to 500 words and evaluate the book's or program's effective use in a classroom, in a learning resource center, by an individual student, or by the instructor. Include with the review all pertinent publication information, the number pages or length of running time, and the cost.

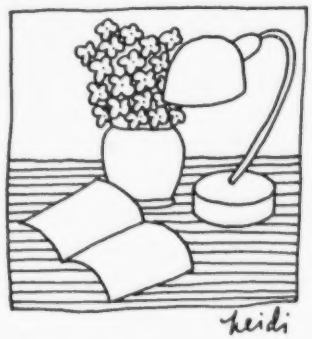
A BASIC COMPOSITION TEXT

By GORDON L. SMITH
West Hills College

H. Wendell Smith's recently published third edition of *On Paper* presents a realistic approach to the development of writing skills. The presentation is systematic, developmental, and linguistic in nature. I like the author's approach. I am a grammarian at heart, and I believe that if people are going to communicate effectively in a written format, they must be able to arrange the language in which they are writing, in this case English, to suit their purposes; thus, they must know—in order to arrange persuasively—something about the basic and not-so-basic components (i.e. grammar) of this language. In addition, if they are going to be instructed in this written art, they must share a common vocabulary with the person who is instructing them, thus another reason for them to know the constituents and various structures—the grammar—of their language.

The primary approach of *On Paper* is from the perspective of traditional grammar. And it is systematic in arrangement. The first nine chapters of this fourteen-chapter book deal exclusively with grammar, beginning in Chapter 1 with the presentation of the eight "parts of speech." The next eight chapters deal with the expansion and specific functions of the elements introduced in the first chapter. The method of material presentation is consistent, with definition, review, do-it-yourself exercises, two or three writing assignments, and a chapter quiz at the end of each of the nine chapters. The presentation is precise, developmental, and sound in most instances. My criticism of the first nine chapters is not extensive, but that criticism should be mentioned at this point.

Two or three areas are incomplete: verbals are introduced by the author in the first and second chapters, yet he fails to name them as specific entities (i.e. gerund, participle, infinitive) until Chapter 5 where he finally identifies them by name, structure, and function. This may seem an insignificant criticism, but it is not. Verbals are key building blocks in sentence "leveling" and a difficult concept for a large percentage of beginning writers, so this concept should have been explicit from the beginning. In "Chapter 5: Verbs and Verbals," the *linking* verb and the *auxiliary* verb are discussed at some length, but no mention is made of the *transitive* or *intransitive* verb. I would find this information essential to a realistic discussion of sentence



patterns, which the author attempts in Chapter 4. Also, I would find these two additional verb types valuable contrasting elements to clarify *linking* verbs and *auxiliary* verbs; in addition, this would establish a sense of *closure* on "verbs." The author is also guilty of "piecemealing" when he discusses "adjective complements" and "noun complements" in relationship to the *linking* verb but he fails to mention the "complements" of the *transitive* verb, which can also be construed as "noun complements."

A final criticism of these nine chapters would have to fall on the editor's shoulders. There is little, if any, priority established in material presentation. The significance of the presented material should have been better indicated through proper and consistent subtitling.

The last five chapters of the book contain the normal material that one would expect to find in a textbook of this nature: sections on coherence, paragraph construction and development, spelling, punctuation, capitalization, and revision. Of these final chapters, Chapter 13 is probably the weakest when compared to the other chapters of the book. In this chapter the author has put too much information and has ended up with a superficial presentation that is inconsistent with the other chapters. Some rules presented—specifically in the punctuation section—are ambiguous and not thoroughly clarified through appropriate examples. Also Chapter 13 is lacking in the "Time for Review" and "Do-It-Yourself" sections that are so abundant and instructive in the other chapters.

But, despite the minor problems I have mentioned, the first nine chapters of the book present a systematic approach to language learning and establish a logical foundation for the development of writing skills. Furthermore, the final chapters build on these skills and apply them to the writing process in an effective manner. *On Paper*, as a whole, sets forth a realistic and sound approach to basic composition; it is excellent for what it is. It is not an Englisn 1A text, but the author does not profess it to be. It is a *basic*, and I underline the word *basic*, approach to composition as the expanded title indicates: *On Paper, A Basic Course in College Writing*.

H. Wendell Smith. ON PAPER. A BASIC COURSE IN COLLEGE WRITING, third edition. Belmont, CA: Wadsworth, 1982. 388 pages. $10.95.

RITCHIE, ENGLISH I

Ten days out of Harlem.
His brother shot dead
on a N.Y. street before
his eyes, before
a long bus ride

landed him on another coast
enrolled in school.
Little guy in a silk shirt.
Cocky and scared. After class,
stealing to stay alive.

LESLIE POWELL
Cerritos College
Coastline College

News From Our Regions

REGION III: SAN FRANCISCO SOUTHERN BAY & MONTEREY

Directors: Dick Lundquist, Cabrillo College; John Lovas, DeAnza College.

On Friday afternoon, 21 May, Region III held an informal conference at Cabrillo College. The day began at noon in the Sesnon House, an old converted residence across the road from the main campus and continued later at Dick Lundquist's home. Refreshments were served at both places, included in the registration fee of a mere $5.

The conference remained informal and low-key, with both Dick and John reelected as directors for the region. The participants discussed various topics, ranging from literacy requirements at the four-year colleges to sharing what different approaches seem to work best in a writing class.

Listed below are the ten ECCTYC regions, their member colleges, and their directors. Contact one of the directors for your region when you have material to get into UP-STATE/DOWNSTATE.

REGION VII: NORTH LOS ANGELES

Directors: Nina Theiss, Santa Monica College; Stephen Statham, Los Angeles Valley College.

Barbara Bilson will be one of three speakers on the panel "Basic Writing: From Theory to Practice" at the NCTE Annual Convention in Washington, D.C., 21 November 1982.

REGION VIII: SOUTH LOS ANGELES

Directors: Kevin Burne, Long Beach City College; Steve Montgomery, El Camino College.

Richard Tracey of Cerritos College is on leave to pursue his doctorate at the University of Washington in Seattle. Richard will also be a participant at the NCTE Convention. He is working on an article titled "The Word Processor and the Writing Process."

REGION IX: SAN BERNARDINO

Directors: Jim Moore, Mt. San Antonio College; Jack Mitchell, San Bernardino Valley College.

On 12 May representatives from the English Departments of College of the Desert, Chaffey, Mt. San Jacinto, Crafton Hills, San Bernardino Valley, and Mt. San Antonio Colleges met at the Black Angus Restaurant in San Bernardino. They reelected Jack Mitchell and Jim Moore directors for Region IX.

Aside from that, those gathered around the tables exchanged information on placement testing and other assessment tools, discussed teacher load and class size, and explored the idea of course rotation.

The representatives tentatively decided to hold a regional conference for the fall, perhaps in conjunction with some adjacent region. Jim and Jack are following up this idea.

FINAL EXAM: A SURVEY OF LITERATURE

Hemingway wrote "Delta Autumn."
I didn't know,
Did Faulkner?
On item five,
Gary's answer comes alive:
"Arthur Miller gave us carmen figuratum,"
Sounds like Barry Manilow on stage
I cannot help but think–
He writes the music,
(But *who* wrote this test?
Maybe a computer does it best!!)
Sandy says with assurance:
"Genre is a certain sort of something,"
Maybe Hemingway had it, I decide
Or Shakespeare or one of us,
It's hard to say today–
Jeanne identifies
Dos Passos as the author of "The White Elephant,"
Does that resemble Orwell's "Shooting an . . ."
Or Hemingway's "Hills Like a . . ."
I want to know,
But it's hard to say apparently,
Harder than I thought;
Knowing the final word
Must not be discounted,
Mitch, a hearty linebacker, says it all:
"Literature is healthy to a decrepit mind
And I really enjoyed having this class this semester,"
And so did I, in resurrection,
I mean, reflection.

Based on actual student responses.

NANCY EDWARDS
Bakersfield College

REGION I: NORTHERN CALIFORNIA
Butte College, Oroville
College of the Redwoods, Eureka
College of the Siskiyous, Weed
Feather River College, Quincy
Lassen College, Susanville
Mendocino College, Ukiah
Shasta College, Redding
Yuba College, Marysville

Directors:
Gordon Taylor (Yuba)
Ken Cooney (Shasta)

REGION II: SAN FRANCISCO BAY
Chabot College, Hayward
City College, San Francisco
College of Alameda, Alameda
College of Marin, Kentfield
College of San Mateo, San Mateo
Contra Costa College, San Pablo
Diablo Valley College, Pleasant Hill
Indian Valley College, Novato
Laney College, Oakland
Los Medanos College, Pittsburg
Menlo College, Menlo Park
Merritt College, Oakland
Napa College, Napa
Ohlone College, Fremont
Santa Rosa Jr. College, Santa Rosa
Skyline College, San Bruno
Solano College, Suisun
Directors:
Patricia McGrath (Chabot)
John Callen (CCSF)

REGION III: SAN FRANCISCO SOUTHERN BAY/MONTEREY
Cabrillo College, Aptos
Canada College, Redwood City
DeAnza College, Cupertino
Evergreen Valley College, San Jose
Foothill College, Los Altos Hills
Gavilan College, Gilroy
Hartnell College, Salinas
Mission College, Santa Clara
Monterey Peninsula College, Monterey
San Jose City College, San Jose
West Valley College, Campbell
Directors:
Dick Lundquist (Cabrillo)
John Lovas (DeAnza)

REGION IV: NORTH VALLEY
American River College, Sacramento
Columbia College, Columbia
Cosumnes River College, Elk Grove
Deep Springs College, Deep Springs
Humphreys College, Stockton
Lake Tahoe Community College, S. Tahoe
Merced College, Merced
Modesto Junior College, Modesto
Sacramento City College, Sacramento
San Joaquin Delta College, Stockton
Sierra College, Rocklin
Directors:
Bob Mognis (Modesto)
Mary Ann Kellar (San Joaquin Delta)

REGION V: SOUTH VALLEY

Bakersfield College, Bakersfield
College of the Sequoias, Visalia
Fresno City College, Fresno
Porterville College, Porterville
Reedley College, Reedley
Taft College, Taft
West Hills College, Coalinga

Directors:
Bert Woodruff (Fresno)
Janice Rank (Porterville)

REGION VI: CENTRAL COAST
Allan Hancock College, Santa Maria
Cuesta College, San Luis Obispo
Moorpark College, Moorpark
Oxnard Community College, Oxnard
Santa Barbara City College, Santa Barbara
Ventura College, Ventura
Directors:
Jeannette Webber (Santa Barbara)
Taylor Klose (Moorpark)

REGION VII: NORTH LOS ANGELES
Antelope Valley College, Lancaster
Citrus College, Azusa
College of the Canyons, Valencia
Don Bosco Technical Institute, Rosemead
East Los Angeles College, L.A.
Glendale College, Glendale
Los Angeles City College, L.A.
L.A. Harbor College, Wilmington
L.A. Mission College, L.A.
L.A. Pierce College, Woodland Hills
L.A. Southwest College, L.A.
L.A. Trade-Tech College, L.A.
L.A. Valley College, Van Nuys
St. Mary's College, L.A.
Pasadena City College, Pasadena
Rio Hondo College, Whittier
Santa Monica College, Santa Monica
West Los Angeles College, Culver City

Directors:
Nina Theiss (Santa Monica)
Stephen Statham (L.A. Valley)

REGION VIII: SOUTH LOS ANGELES
Cerritos College, Norwalk
Coastline Community College, Costa Mesa
Compton College, Compton
Cypress College, Cypress
El Camino College, Torrance
Fullerton College, Fullerton
Golden West College, Huntington Beach
Long Beach City College, Long Beach
Marymount Palos Verdes, P.V. Peninsula
Orange Coast College, Costa Mesa
Saddleback College, Mission Viejo
Santa Ana College, Santa Ana
Directors:
Kevin Burne (Long Beach)
Steve Montgomery (El Camino)

REGION IX: SAN BERNARDINO
Barstow College, Barstow
Cerro Coso Community College, Ridgecrest
Chaffey College, Alta Loma
College of the Desert, Palm Desert
Crafton Hills College, Yucaipa
Mt. San Antonio College, Walnut
Mt. San Jacinto College, Gilman Springs
Palo Verde College, Blythe
Riverside City College, Riverside
San Bernardino Valley College, S.B.
Victor Valley College, Victorville
Directors:
James Moore (Mt. San Antonio)
Jack Mitchell (San Bern. Valley)

REGION X: SAN DIEGO REGION
Cuyamaca College, El Cajon
Grossmont College, El Cajon
Imperial Valley College, Imperial
Mira Costa College, Oceanside
Palomar College, San Marcos
San Diego City College, San Diego
San Diego Evening College, San Diego
San Diego Mesa College, San Diego
San Diego Miramar College, San Diego
Southwestern College, Chula Vista
Directors:
Elaine McLevie (Grosmont)
Shirley Sykes (San Diego Mesa)

PRESIDENT'S MESSAGE

The Crisis Continues

Let me begin this column by welcoming you back to campus to start the 1982-83 academic year. Except for the addition of Patricia McGrath as a director from Region II, the officers and directors of ECCTYC will remain the same as for last year. We guarantee that we will continue aggressively to represent the best interests of our discipline at the state and local levels.

Unfortunately, we are all returning to campuses reeling from additional financial blows. Belts that were painfully tightened last year are being pushed further notches this year. How can campuses cope with dwindling income? One obvious option being taken by many community colleges is to restrict enrollment, thus effectively ending our long-standing "open door" policy and changing the "mission of the community college." And who will be denied entrance to community colleges? Will it be second degree candidates? Non-high school graduates? Limited students?

And the impact on faculty will be as severe as it is on students. The financial crisis will not only be used by districts to deny just salaries to all instructors, but will also be employed to worsen the existing plight of part-time faculty. The budget crisis will be used by the state as the excuse for renewing and expanding waivers, allowing districts to increase their percentages of hourly staff. Though such a policy will create more hourly jobs for presently unemployed faculty, it will also effectively remove the possibility of full-time status for currently employed part-time staff. Should

the financial picture ever improve, it won't improve for the part-timers. The majority of them will have achieved rights to the average number of units they have been teaching, unless the student population unexpectedly and dramatically increases, how can additional hours be generated to create full-time positions for even a fraction of the total hourly staff?

To talk of the possibility of an improved picture seems a little like whistling in the wind. Voters continue to reject any proposals that would increase the state coffers and thereby ultimately benefit public education. In an era in which taxes are either voted down or out, we can only wait to see what will happen to the split roll tax initiative. At the same time as the majority of the voters—and the government—are rejecting educational financing, President Reagan is pushing for enactment of tuition tax credits, a "subtle" support of private education. Meanwhile, here in California, Professors Coons and Sugarman of the University of California Law School are revising their voucher system initiative (known as education by choice), planning to qualify it for the November 1984 election. No one would argue that in this country it is the unquestionable right of an individual who wishes a private education to secure such, but it is questionable for the government directly to support private education. The very money that could be used to bolster the sagging finances of public education may well be diverted to private schools, indirectly perhaps, but no less effectually. How is the image of public education to be bolstered if public education is denied the very monetary support it so desperately needs?

In short, we enter a new academic year, facing even greater problems than before. Discouraged by the battles and setbacks of recent years, we must reach even deeper to find the conviction necessary to carry on the very worthwhile struggle to save public education, to save the profession to which we are committed.

JIM CAGNACCI
City College of San Francisco

$ACRAMENTO $CENE

"The Modern Troubled Times of Today"

By GORDON TAYLOR
Yuba College

We have had quite a spring and summer. Both Washington and Sacramento came very close to parodying themselves. Congress had its own (and not the Devil's) time coming to terms with its duty to produce a budget resolution. For a while, it seemed that there were as many as 435 budgets proposed—everyone taking advantage of the chaos to make more chaos. When Congress finally did settle down to business, it turned out a budget that no one claims to like. Mr. Reagan was willing to accept it even though it does not seem very close to his original proposal. Many, many people claim that the deficit disturbs them, but Congress and others have paid no attention to deficits for years. We have only to witness the national debt. One's being disturbed this time appears to depend on whether one's pet program, project (pork-barrel and otherwise) got included or cut out. How very odd all this is. Man is, after all, a rational animal.

Our very own, home grown Legislature behaved not very differently. Each house wrangled and contended until well past the budget's constitutional deadline of 15 June. Finally, the Senate managed to make up its mind, thumbed its nose at everyone, and went on vacation. The Assembly presented us with its version a little later, and a joint committee was left to work out the differences. That meant, to some extent, that the Assembly was stuck with many of the Senate's decisions. Meanwhile, the joint committee came to its conclusions, and the two houses had to approve the final document. Well, the thing was finally resolved, and the Senate agreed on the final version on June 25 while the Assembly agonized for many more hours. And now, you guessed it, the folks in Sacramento say that they are not particularly pleased with the fruits of their labors. Again, it appears to depend on whether one's program and projects were in- or excluded. After all the fuss was over, the responsible parties had agreed on total expenditures of $25.2 billion for 1982-83, a figure that is actually lower than last year's

($0.2 billion or $200 million less), but based on a population of twenty-five million, the total still works out to around $1000 per individual in California. This figure does not seem too out of line until we consider that probably only a third of the population pays taxes. But that is by the way. The budget is balanced, only precariously, they say. The Legislature was counting on reserves that would include a few hundred million dollars carried over from this last fiscal year but that may not exist.

No one came out particularly well and some worse than others. The State's workers get no raise in pay, but 2.5 per cent in benefits (similar to the agreements in some community colleges); aid to cities and counties (begun after Proposition 13) is reduced by $269 million; the State's operating departments are cut by 5 to 10 per cent, their travel budgets by 25 per cent. The lower schools and people on welfare came out even: no cuts and no cost of living raises. The schools will get some extra; $385 million or so, if revenues stabilize or increase, but if they do not, then more cuts in the budget or new taxes may be necessary later in the year. We should be on the lookout for a new financing bill for the schools to replace the one enacted this past year.

The University of California's (UC) money was reduced, the California State Universities and Colleges (CSUC) lost about 3 per cent. The Community Colleges (CC) lost $30 million for what are referred to as self-development courses in physical education and the fine and applied arts. If the CC's are to offer these courses, they will have to charge a fee.

Tuition at the State's institutions is out for the coming year. Some wanted it at the UC's medical, dental, and law schools; and there was talk of a statewide fee at the CC's. The usual fees (as they call them) at UC and CSUC were raised for this year: $1200 from $1000 and $416 from $316. Some CC's are considering local fees to pay for some courses and for some materials, but these will be small for the

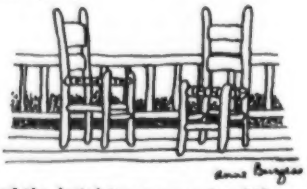
(Continued on Page 8)

SACTO SCENE

(Continued from Page 7)

present. The issue of tuition at all three levels of higher education in California is by no means dead; it is not even really dormant, and unless our tax collections increase vastly over the next year, many people will be pushing very hard to establish them. As I have said before, to some no-tuition is a sacred part of California's system of public higher education. Others believe that students should pay for at least some of what they are getting. If the issue comes up, we can anticipate quite a lot of acrimony and name-calling from both sides.

For quite some time now, many people in the educational establishment of California—high level bureaucrats, administrators, some teachers, unionists—have been complaining about the money the State does not spend on education: forty-fourth among the states according to the amount of personal income we pay to run the system, forty-ninth in one category, ninety-eighth in another, that sort of thing. But few have seriously worried about these things; mostly they have just talked about them, apparently satisfied that somehow, on the whole, things have not been terrifically bad except that standards and students' work have been declining (probably due more to what we have not taught than to what we have not spent).



One of the brighter moments of the summer occurred during the annual convention, in Los Angeles, of the National Education Association (NEA). We sent our chosen delegates off to confer, to discuss, and to offer some solutions. They dealt with the various and sundry problems that teachers and education face in what one student once perceptively referred to as "these modern troubled times of today." I must say that they conducted themselves as model representatives of responsible teachers. They saw the issues clearly, discussed them calmly, and offered reasonable, rational solutions and alternatives. On one day, for example, 5,000 or so took to a street or two of Los Angeles and accompanied by the inevitable guitar, offered such reasoned ideas as "Reagan, Reagan, he's no good, send him back to Hollywood" and "Teaching: Poverty with Dignity" and "Nuclear Arms Can't Hug Kids." In a joint statement, the NEA and the American Federation of Teachers reached new intellectual heights in criticizing one of Mr. Reagan's more controversial proposals: tuition tax credits: "Such proposals are bad economic policy, improper public policy, harmful educational policy and violate the spirit and the letter of the United States Constitution." (Who was it that opposed proficiency tests for teachers?) Governor Brown contributed his own bit of wit and sagacity to the occasion: we ought "to build abundance and to end world poverty, to remedy and right justice . . . Instead," he said, "we are being bamboozled down a black hole of nuclear escalation." Surely one of the more literary gems of the times. Federal aid is certainly a legitimately debatable question on which reasonable people can disagree and a question that we must certainly debate. However, the approach these groups are taking allow for no disagreement and, indeed, effectively cut off all debate on the subject. It does occur to one, that that is perhaps their motive. Sic transit gloria mundi. But wait! We must not despair. We shall be delivered from our travails: I can hear the bugles now. Television and computers are coming to the rescue. The proponents of these two technological wonders (a euphonious phrase, you will surely agree) assure us that, used correctly, they will teach our students all they need to know. Television will, used correctly, allow the studious learners to see events as they happen, to investigate the universe (as profoundly as David Attenborough and Carl Sagan do and with their objectivity as well, one suspects) to become so much more knowledgeable than their predecessors. The computer will, used correctly, be a veritable boon to education, will provide students with real, hands-on experience as quite a few experts patiently explain. (They explain neither what the hands are on nor do they know what "correctly" means.) One evening, Mr. MacNeil and Mr. Lehrer interviewed on their Report three or four such proponents and elicited some revealing responses. All of these experts assured us that the computer (and the television as well), used correctly, was indeed a magical machine. What will it do for us, used correctly? Well, they couldn't say, exactly. How should it be used to be used correctly? Well, they didn't know but were quite certain that if it were it would certainly solve our problems.

The Coast Community College District in Southern California offers a large number of transfer courses on television through Coastline CC, which, I believe has no campus. It is in effect a public television station operated by the District. This college purports to teach such subjects as Freshman English and a number of humanities and science courses as the equivalent of such courses taught at a regular college or university. Mr. Lloyd W. Johns, President of CSU, Sacramento, in an article published in the *Sacramento Bee* (23 May 1982), praised the "technological joyride beyond compare facing us during the coming decades." It is, he says, based on the "TSCNBTYT (Tiny Silicon Chip No Bigger Than Your Thumbnail: pronounced 'Tish-Nibit')." He suggests that it can do better "almost anything that goes on these days" and accuses educators of being "technological laggards." He is ecstatic about television, especially what someone, conscientious about the language, has called "interactive" television, a two-way affair, it seems. Using these machines, we can—as the phrase goes—deliver education to people who cannot come to a campus or who live in such remote places as Downieville and Road's End (everyone having left Timbuctoo where only the skeleton of an old Wells Fargo Office remains). But then maybe it will work as they say it will, if only we will continue to conceive of education as a commodity to be delivered like so much sugar and butter and wood and fill-dirt.

What none of these people seem to understand is, quite simply, that technology begets only technology and that understanding is neither a form of nor reducible to technology. While these machines can pass on certain kinds of information, and do it very well, they are quite useless in teaching people to think clearly and critically, to draw conclusions from their thinking, to defend their conclusions, to work carefully through delicate moral questions (even to identify a question as a moral one), to evaluate and appreciate the subtleties of human nature and behavior, to understand the beauty and meaning of the arts. It is true that we have not exactly succeeded as it is, but, wondrous as they are, these machines will defeat us if we expect them to do this job; in fact, we will have abandoned the effort: too many people already think of knowledge as nothing more than great lists of ever increasing facts and various kinds of information simply to be delivered. It does not seem to them that we have to give all this stuff meaning by some act of a mind that can see values and build relationships. To train the mind, to learn to see people and the world in their myriad forms, to appreciate it all requires careful work in the language (reading and writing), requires two people facing each other, each demanding to know of the other "Why?", "How?", "How much?", "Of what value is it?", "How do you know?" And the Governor is pushing the study of mathematics and science in the high schools—not to educate, mind you—but to enable us to compete technologically. His is, of course, a worthy pursuit, but he, like many others who talk on educational matters, seems not to be aware of those things we need that only a real education can give us.

STUDENTS & TEACHERS

(Continued from Page 3)

by positive example. It also gives worthy students a communal recognition which, paradoxically, seems to give everyone an ego boost. We also discuss the new essay topic and try to cover some models from literature, as well. Midweek involves rough-draft writing and class critiquing. Two student-critics critique each rough draft. End of the week includes preparation of the final draft—typed, at home—and personal consultations with me.

The students are so busy working—the work is integrated, or woven, right into the structure of the class—that they don't have much time to be frustrated with my failings as a lecturer, or theirs as listeners.

v

Again, I envy the methods of the Art Department. The art students must be active workers, not passive listeners. They see the success or failure or progress or regress of their educations in the work which they must constantly turn out, rather than in the grades lecturers give them.

So many art professors are themselves makers, artists, craftsmen. It's scarcely surprising that they would, in turn, force their students to make, assemble, build, draw.

We in the English Department have a less sensuous medium. There's less than meets the painter's eye or fits in the sculptor's hand in the words we sweat over. But those words must be built, and they sound, they are music, and they conjure up whole universes in the mind's eye, in the memory, on the stage of the imagination . . .

I don't know why it has taken me so many semesters to make my composition classes more active workplaces for my students. No doubt I'm recommending nothing you fellow professors are not already employing. So simply accept this tale as a testimonial to the obvious, a grateful reiteration of what I've found works.

ECCTYC

inside english

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Television Courses and Teaching: Two Viewpoints

TELEVISION AND EDUCATION

By JAMES MOORE
Mt. San Antonio College

I GOT INTO TEACHING a TV course out of sheer pugnaciousness. Last spring, coincident with the local TV consortium's announcement that the PBS series on The American Short Story was available as a college course, our college's faculty senate debated a motion to withdraw from the consortium, thus not to teach any more TV courses.

I roared into action for the simplest reason: as an English teacher, I was the curricular authority. Not the faculty senate, not our college curriculum committee. Me. In fact, of course, "me" if my department approved the idea.

Our department had taught a few TV courses, but I hadn't. Most recently we had taught the PBS Shakespeare course, and I knew that our Shakespeare teacher was pleased at the outcome. I had admired most of the television adaptations of The American Short Story which had aired over the two previous years. It seemed to me that they could be used in a course.

On the basis both of my viewing and of my having read volume one of the the Dell *The American Short Story*, I recommended the course to the department. At that time I hadn't read the syllabus which went with the course packaged by the Coast Community Colleges. My department okayed my request.

I assaulted our faculty senate in a friendly but highly sarcastic way. I pointed out that faculty had labored long to establish the primacy of individual departments in curricular matters. So why were faculty now trying to take that primacy away? In passing, I wondered if they could tell me how seeing—say—the TV adaptation of "Bernice Bobs Her Hair" would corrupt a person who was also reading that story. I also assumed that they knew more about Scott Fitzgerald than I did. Oh, I was sarcastic.

The upshot was that the faculty senate modified its stand, and the college's curriculum committee followed our department's recommendation, and this fall I started to "teach" the class. Parenthetically, let me say that if you have read this far and are thinking, "But at our college the individual faculty member *isn't* the authority, so your remarks are irrelevant," well, why have you allowed someone else to *become* the authority? Get that fixed up and *then* start to worry about things like TV courses.

I am still very much a neophyte at TV-teaching—as I write this The American Short Story class is almost half through, and a big midterm exam will give me a great deal more insight into the problem's complexities. Call this essay a progress report.

The only negative I have uncovered up to this point is that the TV students seem startled to find that I want them to do a lot of reading and to write essay exams. I find this fault not in the stars—or the course's packagers—but in us, the teachers.

Because truly—and don't let anyone tell you differently—you can modify a TV course any way you want, can reject any or all of the suggestions for teaching goals and objectives, exams, even units given. The college credit given, remember, is not by the TV consortium—it's by *your* college. (We decided to give two units.) So you'd better make sure it's a college course.

I decided right off the bat that the TV adaptations my students would view for thirteen consecutive weeks were *study aids*, not the basic material of the course. The basic material of the course was the two-volume Dell anthology, which includes top quality critical essays (unless

(Continued on Page 8)

TELEVISION VERSUS EDUCATION

By GORDON TAYLOR
Yuba College

[Editor's note: The following author's note accompanied this article: "I have purposely used lower case tv, since to capitalize it is to make it stand out on the page . . . , and I think that the capital letters tend to lend it an emphasis it doesn't deserve."]

PEOPLE'S MOTIVES for wanting to use television to instruct our students and the public are almost as many and varied as those same people. Some teachers, as distinguished from educators, are looking for ways to lighten their load; some educators, including some teachers, are looking for the panacea; some people see an opportunity to become an expert, this time in the use of tv; and, of course, there are those who look to make money. To take a position against the use of this technological marvel and against the use of other, similar inventions is to appear old-fashioned at best, almost antediluvian. But those of us who grew up and got educated without benefit of tv's ministrations have managed to survive and to understand a little of the modern world. The question that we must face, however, is not whether we will use tv to instruct, but rather how, where, and under what conditions. It has its uses, but its uses are limited.

Every medium has its limits, and just as poems can express things that the novel cannot, as films can present a story in ways that the book cannot, the teachers in front of a class can accomplish things that are simply beyond the abilities and capacities of the tv set no matter how sophisticated it is, no matter how talented the people who make it work. Even these principles, though, must be subsumed by more important ones. No machine or device has any value outside the culture and the concepts of those who use it. How we use tv, then, must depend on what we think education is and how we go about educating people in relation to that belief. Having resolved these questions, we would then be able to figure out which machines will work where and how, but the teachers remain the key to the whole operation; for without them, the students are left to their own devices. Now, this is an important point: the students may choose what they want to do, but the teachers must provide the direction, the framework: must guide them. A few students can find their own way, but most need help; and, in general, those who do not need a guide probably know the stuff and do not need the course either. All students, though, need the challenge and the confrontation, face to face, that only a live teacher can give. Education must be more than lists of facts and information that are delivered to the students. It must be a matter of training the mind and discovering values that give those facts and information their importance and significance.

Many years ago, in the olden days as the kids are wont to say, the language laboratory was the Wave of the Future (to coin a phrase) and was going to make polyglots of us all. We only needed to use it correctly with good materials, and within a year or two our students would be speaking the foreign language as natives. Schools from the elementary to the university went crazy: they lost all perspective: they each spent tens of thousands of dollars to install numbers of tape recorders and players of varying degrees of sophistication in vast, valuable spaces. Today, some twenty or so years later, our students speak and know the languages no better than their predecessors. The language labs have been relegated to some obscure corner on the

(Continued on Page 6)

INSIDE *inside english*

ECCTYC Looks At Statewide Issues

Television courses —Do they have a place in the curriculum? Two instructors look at this issue. page 1

Three reports from the ECCTYC Board meeting of last November discuss issues of concern to all community college English instructors: basic skills, catalogue descriptions, and statewide writing standards. page 4

"I knew the time was right for a study of a people whose lives and deaths have changed our world." And so one community college English instructor designed a course to teach the literature of the holocaust. page 3

Would you like to teach in San Francisco or Fresno, in Modesto or Mendocino? If so, read about the Teacher Exchange Program. page 2

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Letters

"WRITING RIGHT" IS WRONG

Editor:

Ron Stotts' article is like so much gibberish. When will people get off the progressive idea train and teach writing. To suggest that "most of the writing problems being experienced by composition students are created by the method we instructors are using to present the material," unrealistically places the blame on us. Our brain is not separated into right and left hemispheres any more than our tongue is separated into lower and upper shelves which could solve speech problems by changing forensics strategies.

Sorry, folks, Stotts stops me empty.

MIKE McCORMICK
Imperial Valley College

Editor:

Congratulations on the fine ECCTYC publication—it is informative and interesting. However, it was disconcerting to read Ron Stotts' article ". . . Writing Right and Left." The reduction of complex, hypothetical neurological and biochemical material into simplistic cause and effect declarations was disappointing. It seems to be a human tendency to attempt to define perplexing reality in a comforting manner. Mr. Stotts' apparent need to explain students' truancy, failure to complete assignments, and use of drugs as a phenomenon of their "right brains rebelling from neglect" was one of the many oversimplifications that moved me to write this letter.

I hope that most English teachers have moved beyond the notion that there is some kind of easy answer to the problems of learning out "there." The suggestion that "by assisting students in becoming integrated we are giving them a whole self instead of blocking half of it" fills me with dismay. The statement is ambiguous at the very least, but seems to follow Mr. Stotts' notion that students are passive vessels upon which educational experience wreaks havoc (in this case via the hapless, if not witless and vicious, instructor's methods). I wonder if Mr. Stotts is aware of the philosophical chasm he creates? Is his right/left brain explanation intended to support the apparent Lockean/Skinnerian determinism suggested? Or is he trying to explain the student as the natural child of Rousseau who needs only freedom to evolve? Dear editor, forgive my digression at this point! I feel more comfortable dealing with philosophical topics, such as learning within the philosophical framework: no right vs. left brain, no true or false, no black or white—just the continuing prosaic debate surrounding the task of "educating."

I suggest that the answer to the question of what is the best way to teach is that there is no answer. Admittedly this is trite, but likely true. The problem seems to be simply complex, requiring an intelligent, sensitive, alert, and dedicated individual to make an occasional exhilarating success of it. My congratulations to all those *i.e.* readers who carry on each day, learning from their mistakes, building on their successes, respecting their students and themselves. I prefer to rely on their (mundane?) approach than to count on some technique that purportedly can be donned by all instructors and thereby cause students to make "quantum leaps in understanding."

Sincerely
ANN RUSK
Assistant Dean of Instruction
Arts, Humanities and Languages
Yuba College

i.e. DOES IT AGAIN

Dear Editor:

inside english has done it again. The June 1982 issue instructed enthralled, seduced, entertained, and ired me in disparate manners. Three cheers for your good work. . . .

Yours truly,
PEGGY KRAUS
American River College

COMMUNITY COLLEGE TEACHER EXCHANGE PROGRAM

By BILL DECKER
College of the Sequoias

My apologies for sending a note to the January, 1982 *i.e*, thus entertaining a motion for the establishment of a community college English teacher exchange program but then ducking out, on a sabbatical leave, before a second could be made. Even with no follow-up information, five instructors expressed interest in such a program; the responses came from Los Angeles Valley, Palomar, Laney, Cypress, and Modesto.

The ECCTYC Board appreciates their enthusiasm for such an exchange system, and, assuming that there are others who have been waiting for stage two, the Board, at our November 4-5 meeting, has made these suggestions: those teachers interested in this exchange program for the school year 1983-84, please do the following before 31 January 1983:

A. Consult your Dean of Instruction to confirm that your school would be willing to participate in an exchange, one of either one-semester or two-semester duration.

B. Send your (1) name, (2) school address and telephone number, (3) Spring schedule of office hours, (4) preferences for regional location (see *i.e.* October, 1982, page 6, for a listing), and (5) preference for year-long or semester-long exchange to William Decker, English Department, College of the Sequoias, Visalia, CA 93277.

I will compile the information and send it to *i.e.*, to be published in a special "Teacher Exchange" section in the March issue. The information will thus be avilable to teachers throughout the state who can then contact particular listings of interest and complete the necessary exchange arrangements.

As secretary of ECCTYC, I would appreciate a note informing me of successful attempts at exchange, and the Board looks forward to the participants writing short progress reports and year-end evaluations appearing in the *i.e.* "Letters" Column, thus further advertising the program. We are excited about the possibilities of such a program and are ready to add any assistance we can to nurture and nourish its growth.

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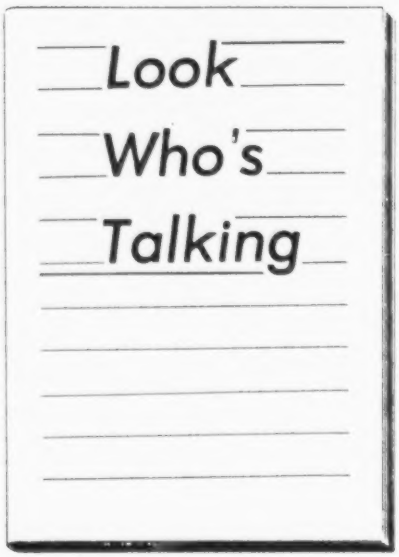

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THE LITERATURE OF THE HOLOCAUST
Lest We Forget or They Never Know

By JULIE SWAN HATOFF
MiraCosta College

Recently a sabbatical leave took me to Europe. While there I visited Auschwitz and met an ignorant Rotarian and an unfeeling Polish American who were on the obligatory leg of a package tour. Ample evidence existed everywhere of the slaughter of millions: their suitcases, their hair, their showers. Yet one man wondered aloud what five people pushed into a doghouse did for "logistics" (toilets); the other marveled at Dr. Mengele's accomplishments at birth control. Charitably, we might term their response *unwitting* anti-Semitism.

I returned home to southern California and several disturbing circumstances. Though a civil war of genocidal proportions had raged in Cambodia, Americans displayed callous indifference. Though another extermination strategy had provoked the Olympics boycott, many athletes showed no empathy for the pain of Afghans. While some of my neighbors calmly discussed selling our Israeli friends for a barrel of oil, others chuckled at the prospect of the Nobel sperm bank in nearby Escondido. Professor Schockley's eugenic arguments, heretofore greeted skeptically, were gaining approval, even from Jews. At nearby Camp Pendleton on my own college's northern flank, some Marines were openly cordial to hate messages of the Nazis and the KKK. The Klan—with guns and attack dogs at the ready—

paraded through an integrated neighborhood in Oceanside. That spring also saw Grand Dragon Metzger's brand of three-button racism win him the Democratic nomination in the Congressional election.

All of this scum boiling to the top of an unpleasant stew is mixed with inflationary confusion and a lack of national confidence. It is added to the socio-moral disintegration which is a harvest of the me-first generation. I was struck by the parallels with Weimar Germany. Fearing that my students might be some of the first to turn to extremist groups for simplistic answers to complicated questions, I developed my course on the literature of the holocaust.

Standing on the threshold of 1984 and squinting ahead to the year 2000 which promises to be hungrier, dirtier, and more crowded than today, I knew the time was right for a study of a people whose lives and deaths have changed our world. Though my students attributed the Santayana quote ("Those who cannot remember the past are condemned to repeat it.") to Reverend Jim Jones, they were responsive to the literature I had selected. They accepted my promise that reading great literature afforded them the

and non-Jews. For, you see, I myself am not Jewish nor was a single student of the class.

Among those who introduced the films and fielded questions was Yearl Schwarz, the President of the New Life Committee composed of survivors and their relatives; he addressed the issue of responsibility and the stupidity of ethnic hatred. Rabbi Robert Rome of Temple Judea in Vista told students of the righteous non-Jews and overturned the myth which held that Jews had walked like sheep to their deaths. Then came Helen Waterford, who hid in Amsterdam as did the Frank family, whom the Gestapo sent to Auschwitz on the very day Paris was liberated; at seventy-two she attacked the universal problem of intolerance and bigotry, displaying her numbered arm to those who remained skeptical. Morris Casuto, Director of The Anti-Defamation League, brought its message. Suzanne Choney, the daughter of survivors and a reporter for the *San Diego Union*, spoke tellingly of her father who killed himself, her mother—once nearly starved—who literally ate herself to death. Lastly, Alfons Heck, formerly a member of the Hitler Youth Corps and the youngest pilot in the Luftwaffe, discussed his renunciation of Germany and his apprehension about the future. Along with the unstinting voluntary help of these people came the aid I received from agencies: the Simon Wiesental Institute in Los Angeles, the United Jewish Federation, and the Jewish Community Center in San Diego, as well as the American Association of Jewish Education in New York. Equally generous was the Oceanside Presbyterian Church which gave us a large meeting room in which to show the films, to which over one hundred people from the community regularly came.

Out of these many threads was woven a tapestry of partial understandings. If we remained perplexed, we at least asked questions and explored themes: How could the so-called chosen people have been "selected" for such suffering? Is a God who allowed the holocaust benevolent, or was he punishing the Jews for some sin? What is the nature of prejudice? What bestial element in human nature requires it to seek out scapegoats? Why was a man of Hitler's coarse nature and inferior intellect allowed to form a totalitarian regime? At what point does one say NO to orders from one's superiors? Where were the intellectuals and religious leaders? Are spectators—those who look on and do nothing—responsible for the murders of their fellow human beings? Why do they and the actual assailants themselves often feel no guilt while their victims sometimes shoulder the blame for surviving? What took the Allies so long to acknowledge the death camps' existence? How, for God's sake, does it happen that an otherwise civilized people come to sanction pillaging and murder?

Looking for answers to these questions caused repercussions, some good, other less so. A polarity existed in the community. Among Jews who had changed their names from Shapiro to Sherwood were many who felt the subject too painful. Rather than believe we must never forget, they think we can't forget too soon. More angry than skeptical were the fringe groups. Liberty Lobby chided us for "buying into" the Anne Frank hoax and sought to sell us some of their own tracts. The Nazis and the KKK sent hate mail. One man tried to tear up flyers; another accosted a student to demand the reason for her interest. Among my colleagues there was a general lack of interest. One person ventured his succinct assessment: "Too depressing!" Another young historian voiced skepticism that "It" ever happened at all. "Aren't the well-funded Zionist lobbyists just spreading lies?" Were not my students generally grateful for the experience, I too might have questioned the effort.

Except for two in whom the apathy

was so virulent that it may prove fatal, students accomplished a great deal. For every "twit" who complained that the *Diary of Anne Frank* was boring because it lacked suspense, there were five who read two books for every one assigned. For every surfer whose saltwater-dissolved and sun-dried brain found him saying the Jews brought the problems on themselves, there were ten Gentiles who were touched to the core by the literature. I won't soon forget the brilliant vet whose grandfather had actually worn a belt made out of a black man's skin comparing his own experiences in Vietnam with Ernie Levy's in *The Last of the Just*. Nor will I fail to remember the erstwhile hippie girl who wrote a play that found Malamud's Oskar Gasman, a refugee literary critic who committed suicide, in conversation with Primo Levi, a survivor.

Without forgetting that I am supposed to teach and not preach, I recognize it as my obligation to usher out the cynical and solipsistic seventies while not opening the door to the enervated eighties. In trying to enlarge the sensibilities of our students and confront them with facts they might not otherwise know, we are teaching them through the examples of others what it is to be human, what heroism can be in a guise other than John Wayne's. By moving away from the more typical literature of the twentieth century (an era of despair, negation, and absurdity), to works which affirm life, we are tapping into a reservoir of sympathetic consciousness. Six million dead—it's a truly horrifying figure, but it is little more than a dry statistic. The experience of authentic individuals, presented in bold literary and cinematic relief, addresses in a very visceral way the values our society must sustain if we are to survive. True, we generate a little heat with our light, but that, after all, is the purpose of the liberal arts, of humanities, of my course. And, if they gain absolutely nothing else, my students won't be able to say they didn't know.

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"Lacombe, Lucien"
"The Pawnbroker"

REPORT OF THE ECCTYC BOARD OF DIRECTORS MEETING, 4-5 NOVEMBER

Statewide Issues, California Community Colleges, and You

BASIC SKILLS: CONCERNS AND COMMENTS

By JOHN CALLEN
City College of San Francisco

The Basic Skills Committee reported to the ECCTYC Board on three areas of special concern: 1) the implications for community colleges of the recently completed CPEC Report on Remediation; 2) the role of the Learning-Assessment-Retention Consortium of California (LARC) vis-a-vis ECCTYC; and 3) a recent statement—"The Matriculated Student" by Bob Silverman, Treasurer of the Academic Senate of California Community Colleges (ASCCC), in response to ARS 81—concerning the options to across-the-board tuition at community colleges.

The committee reported that a careful reading of the CPEC report would SUGGEST that remediation at community colleges is accepted and supported by CPEC; that since there is NOT mandatory placement testing at all California community colleges, there MAY BE a move toward compulsory testing; and that the issue of a statewide proficiency test is still a "live" issue. These reactions reflect inferences drawn from the CPEC report and not direct CPEC statements.

The committee also recommended that ECCTYC work closely with the LARC-North and LARC-South consortia to ensure an equitable balance of teachers and administrators in the membership of each group.

Finally, since Mr. Silverman's statement on options to across-the-board tuition will be presented to the ASCCC for deliberation, the committee recommended that ECCTYC send a letter to the ASCCC supporting equitable options to a uniform tuition or fee for all community college students.

CATALOGUE DESCRIPTIONS NEED SCRUTINY

By ELAINE McLEVIE
Grossmont College

The committees of the legislature, the California Postsecondary Education Commission (CPEC), and the Board of Governors, and the articulation committees of all two and four-year institutions use the information printed in your college catalogue in making their decisions. Increasingly, these decisions have implications for funding. The committee of Literature and Humanities of ECCTYC, therefore, urges all disciplines within the colleges to examine the titles and descriptions of all courses in the catalogue to ensure that they are accurate. In order to assure the legislature that courses listed DO fall within the mission of the two-year colleges, the committee strongly recommends that literature courses, and others that might be confused with upper division courses, include in their title the words "survey of" or "introduction to."

STATEWIDE WRITING STANDARDS: A CALL FOR YOUR INVOLVEMENT

By DICK LUNDQUIST
Cabrillo College

At the recent ECCTYC Board meeting, the Composition Committee examined several issues concerning statewide writing standards, one of which was specific enough for us to take action on, while the others were so broad and complex that a large part of our spring meeting will be devoted not only to discussing them but to thrashing out differences and arriving at positions that we hope the majority of our colleagues around the state will accept.

The specific item was the following definition of Associate degree-applicable courses in English, recommended jointly by the Academic Senate and Chief Instructional Officers (ASCIO) in February, 1982, in response to the new statewide requirement that students awarded the Associate degree be competent in reading, writing, and arithmetic:

> One course at the immediate preparatory level of English 1A' (or equivalent course) may be counted toward the Associate Degree.

The committee saw two problems with the statement: 1) The phrase "one course" is too restrictive for those colleges with more than one course at this level, such as courses designed for students in certain technical and vocational programs. 2) It is not made clear that English departments will be chiefly responsible for identifying such courses. As a result, the committee proposed the following revision, which was accepted by the ECCTYC Board:

> One course or any one of a group of equivalent courses designated by a college's English department as immediately preparatory to English 1A (or its equivalent) may be counted toward the Associate degree.

In its remaining (and woefully inadequate) time, the committee wrestled with the thorny question of statewide placement testing and competency levels in writing. Clearly, the post-Proposition 13 shift to full state funding of community colleges and the subsequent movement toward increased state requirements for and control over all our programs is running head-on into the historical pattern of local autonomy that has characterized the development of curriculum in most of our departments.

In effect, our hand is being forced by statewide developments that are attempting to shape curriculum and requirements in English—with or without the active participation of English instructors. We must decide whether to aggressively assert ourselves, bringing our expertise and experience to bear on matters that may seriously affect our teaching (and, if so, how best to do this), or to resist any kind of standardization until the state forces it upon us.

The committee immediately encountered some major hurdles in trying to deal with this issue—a considerable disparity in our knowledge about testing and serious disagreement about the value of testing of any sort, whether for placement or proficiency. Most of us agreed that at the level of information ECCTYC could help its members (both the regional directors and our thousands of teaching colleagues around the state) to better understand what kinds of tests exist, which ones are being used where, and, especially, which ones are deemed effective by the teachers and departments using them.

A casual survey around the committee table revealed wide differences in opinion about placement testing. Some reported satisfactory experiences with their tests, others described theirs as virtually worthless or irrelevant, and the few whose departments used no placement test tended to view the whole matter skeptically. In general, however, those whose tests included a writing sample looked more favorably on the process than did those whose tests were entirely objective and machine-scored.

This discussion raised some central questions, or rather one central question with several variations, beginning with some crucial IF's. IF certain tests can be shown through the experience of instructors to be effective, and IF certain guidelines can be formulated and agreed upon, which of the following points would such tests stop at:

- —requiring all colleges to have some kind of placement test?
- —requiring the use of one of a designated group of tests?
- —requiring the inclusion of a writing sample?
- —requiring a uniform system for reading this sample?
- —requiring a single agree-upon test for everyone?
- —requiring everyone to follow the same cut-off scores on that test (at least for purposes of distinguishing between the top 20-25 per cent and the bottom 20-25 per cent with the large middle group to be separated by writing sample)?

Although this list does not exhaust all possibilities, it does give some idea of the complexity of putting any kind of statewide testing process into practice.

The committee had little time to discuss the issue of competency levels—both the ways to define them and the ways to test them (either by holistic grading within departments or by the various kinds of objective tests with writing samples that form the junior-year proficiency tests at all the CSUC campuses). We also talked about our earlier disagreement concerning a statewide exam for entrance to English 1A at any two or four-year college or university as proposed several years ago by an intersegmental subcommittee of CPEC.

Following the committee's report to the ECCTYC Board, a lively and extended discussion ensued. Some members expressed frustration at ECCTYC's apparent inability to resolve key issues, come to a decision, and make recommendations to various statewide bodies who are busy defining and reshaping English requirements. Most felt that the two-year college English-teaching profession would either have to confront current political realities and try to make its influence felt or find itself remaining outside the discussion in Sacramento and letting the legislature, CPEC, ASCCC, and other groups decide these important matters without its consultation. Some felt that this has already happened to such an extent that we might be too late to influence the outcome. On the other hand, others worried that any plan for testing and standards that was based chiefly on political motives rather than on sound pedagogical principles would be a debasement and corruption of our teaching.

The ECCTYC Board has agreed to examine these matters much more thoroughly at its spring meeting. We encourage any of you with an interest in, an opinion on, or a suggestion concerning these issues to contact your regional directors (see listing in *inside english*, October 1982, p. 6) or Bob Mognis (Modesto, CA 95350) or Nina Theiss (Santa Monica College, Santa Monica, CA 90405) who will co-chair our April 1983 deliberations. This is an opportunity for individual English instructors and departments to make their opinions known on these serious matters affecting our courses, our teaching, and our students.

$ACRAMENTO $CENE

A Possible Cornucopia for the Holidays

By GORDON TAYLOR
Yuba College

It is vacation time at the legislature, and anything that it did not finish last term will remain so. When it reconvenes, it will start anew. We will not know for many weeks yet what it will decide to take up, but there are a few indications. The most obvious issue is the financing of the schools (actually the financing of the whole state since current reports say that the state is short now about $1 billion). How can we obtain more revenue for our schools? The general sense is that there are three possibilities and maybe also a combination of the three: an additional tax on such sinful things as tobacco and alcohol, an oil severance tax, and fees for the students. There is some question about the legality of certain kinds of fees; but, no doubt, the legislature will deal with that. A fourth idea surfaced the other day: a one-cent increase in the sales tax, which would produce about $500 million by the end of the fiscal year if it were put into effect right away. We must also face the issue of whether the taxpayers of California are willing to pay for their schools. Financing them is not a question that will be settled calmly and, perhaps, not even rationally. There are too many contending groups with disparate points of view.

Any reforms—fiscal or educational—are going to be difficult to get through the legislature. The Assembly's Education Committee last summer blocked some reforms that were intended to improve the quality of the state's teachers (a bill by Gary Hart [D,. Santa Barbara]). It seems that the committee was dominated by people faithful to the California Teachers' Association (CTA), and the CTA is opposed to requirements that the teachers improve themselves (whether those requirements would work or not). On the other hand, CTA lost as well: it had got introduced a bill that would have allowed so called agency shops at schools without the union's having to negotiate for them. A bargaining unit could close its shop by a majority vote of its members. That proposal will come up again next year as CTA will continue to do what it likes to call "educating the legislature."

It is the nature of the reforms, of course, that we must analyze the many floating about with care. There are those people who see education as the most pressing economic problem in the state: a rather curious way, I must say, to look at education although it does have its economic implications. These people would overhaul the system in favor of technological instruction, subjects that the schools are certainly weak in, but one also gets the impression that many subjects in the humanities are now being considered as frills: probably one of the worst ideas to come along in many years and one that could have a more devastating effect on the schools and society than the weakness in the technological subjects. But then, the humanities are not, directly, an economic consideration, and they will probably, as usual,merely be given lip service.

Some people are, however, doing some encouraging things. We will not be able to tell for some time yet whether these are portents of renewal or the last burst of energy that signals the end. The National Endowment for the Humanities is sponsoring a pilot program for $1.5 million to teach high school teachers something about the humanities, which it defines mainly as literature, history, philosophy, and languages. W. Turrentine Turner, a professor of history at the University of California at Davis (UC), is one of fifteen specialists in the country who will offer classes to high school teachers this summer, 27 June to 6 August, for which he has a grant of $56,000 to teach fifteen teachers who will receive from $1,550 to $2,125 each to attend.

The Department of Education is congratulating itself because some students are beginning to improve their scores in the California Assessment Program. The scores were actually mixed: up in writing and spelling, down in mathematics and reading. The results of recent Scholastic Aptitude Tests (SAT) were similar: down slightly in verbal and math scores, but still above the national average in math. But then Wilson Riles, the state Superintendent of Public Instruction, did (inconsistently, I thought) what many professional educators do: he said that the SAT is an inaccurate test, a practice similar to executing the messenger who brings bad news. He said that the test is really a test of the students' socio-economic status and of their parents' educational background rather than of the students' scholastic aptitude. Riles said "intelligence," but scholastic aptitude in college depends as much on one's preparation for it as much as it depends on one's intelligence.

Another encouraging thing is that some people are reporting from the California State Universities and Colleges (CSUC's) that students are beginning to show signs of writing better, that they are more interested in it and concerned about it. The reports suggest that all the fuss about writing, the placement test, and the proficiency tests are now showing some results. On the other hand, so far, there have been no indications of similar results in the Community Colleges (CC's). Whatever the case, it is as yet far too early to breathe easily. We have much hard work still ahead of us.

Meanwhile, other movements are afoot, but only later on will we be able to judge if they will have been portents ominous or auspicious. The California Post-Secondary Education Commission (CPEC) wants to define what "college level" means and then will recommend that non-college courses (including remedial) not be paid for at the college level and that, in the CC's at least, upper division courses not be paid for either. We will have to name our courses clearly and write our course outlines so as to distinguish them from the non-college level and upper division ones [see p. 4]. UC is considering withdrawing credit for Subject A (a remedial course, probably) and proposing to make English as a Second Language (ESL) a non-remedial course. There are proposals for statewide standards (refer to the documents put out by the Academic Senates of the three levels of higher education that I outlined in *i.e.* last Spring), statewide testing, and statewide requirements for the Associate in Arts or Sciences degrees, among others. Some people are also suggesting that the days of local control of the CC's are over and arguing that they should be incorporated into a single, statewide system. The trend is certainly toward that. A fairly recently organized group called LARC (Learning Assessment Retention Consortium (what else could it be called?)) is working to exert its influence, the nature of which is still unclear at this time. Reports on its statewide meeting last week in San Jose are not yet available.

LINGUISTIC GEMS: Sign observed on Interstate 80: "Watch for cars stopped ahead when flashing."

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REviews

"REviews" features discussions of books and media programs that are suitable for use in writing or literature courses or that have special interest for teachers of English. These reviews should be from 100 to 500 words and should evaluate the book's or program's effective use in a classroom, in a learning resource center, by an individual student, or by the instructor. Include with the review all pertinent publication information, the number of pages or length of running time, and the cost.

ABOUT THE CARE AND FEEDING OF MATERIAL

By JIM MOORE
Mt. San Antonio College

This isn't your typical *i.e.* book review, but rather a meditation upon two books I recently reviewed for a major newspaper with some digressions on their classroom application. The digressions are based upon my assumption that as professionals, just about everything we do will find its way into our teaching.

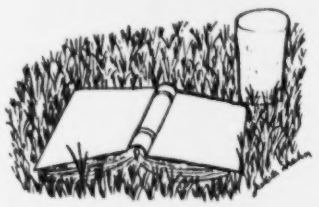
The books are Thomas Keneally's "non-fiction novel" *Schindler's List* and Irving Wallace's novel *The Almighty*. I never know what sort of books I will be assigned to review, and these two surely illustrate the potential range. I think one is a classic, the other pure schlock. However, both illustrate something about the care and feeding of *material*, and since all writing teachers surely recognize the importance of material, all writing teachers could learn something from reading these books.

Schindler's List is barely a novel; its author made up some of the dialogue. Beyond that it is documentary history, and surely a writer of history *should* deal with his material differently than a pure fabulist. Should, yes. *If* he realizes that he is truly an historian, he respects the material. Keneally (you may have seen the Australian film *The Chant of Jimmie Blacksmith* based upon his earlier novel) puts the material above all else and doesn't cheat.

By contrast, Wallace's book uses material cynically. He doesn't care what the material means; he cares about what his readers want to read. (If you are a writing teacher, you get the drift—or do you want your students to figure out what *you* want to read, then give it to you, whether they mean it or not?)

Schindler's List is an incredible true story about Oskar Schindler, a womanizing, boozing WW II profiteer, who became obsessed with the idea of saving the 3000 Jewish forced laborers in his Cracow factory. He sacrificed his entire fortune and used all his bribing, power-playing, backscratching skills—and he saved them *all*, including a bunch who had been shipped off to Auschwitz. Pretty hot material, huh?

The Almighty is the tired, untrue story of Edward Armstead, scion of a great newspaper publishing family, who finally



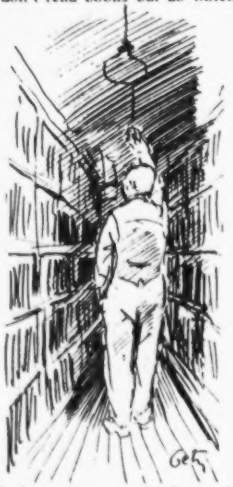
outdoes his recently-dead father by quickly fulfilling the old geezer's will's joker—that he must make the flagship newspaper into New York's top-circulated rag within a year. Armstead simply resorts to making the news himself, so he can scoop other people on it. How? Oh, he hires his own gang of terrorists, who go around kidnapping people and stealing things like the Dead Sea Scrolls and even killing heads of state. That's incredible.

The reason I say *The Almighty* uses material cynically is that its author figures that the public is hot to read about terrorists (He's right; there are several terrorist novels this season.) and how corrupt the press is getting. I say *Schindler's List* isn't cynical because if there's anything most people *don't* want to read anything more about, it's the Holocaust, and also because the author resolutely refuses to convert Schindler or any of his characters into easy, you-love-to-hate-'em or good guy stereotypes.

The result is that *Schindler's List*, like a good student theme in which the writer is determined to say it *all, exactly* the way it *needs* to be said, grows in fascination. A jacket blurb called it "mesmerizing," and I can't improve upon that. Schindler is no ordinary saint; he's the face on the other side of the coin from the German concentration-camp commandant—both addicted to luxury, power, the joys of the flesh. The commandant is in his way as innocent as Schindler—Schindler can't understand conventional sexual morality and the commandant can't see why others think Jews are people. He even thinks his personal slaves love him. Why shouldn't they?

Because all its characters are designed for shorthand identification, *The Almighty*, for all its plottiness, its attempt to pile sensation upon sensation, has no fascination. (You even guess 100 pages before the end the Big Surprise the terrorists have in store for Our President.) Wallace gives us the Alcoholic Newsman With a Tragic Past and the Abused Mistress and the Ethical Shrink and such folks because he thinks we don't care about how people really behave—we only want our own preconceptions verified.

Creative writing teachers will recognize this syndrome, often found in students who don't read books but do watch lots



of television sitcoms and "dramas." The characters, the backgrounds, the atmospheres—all these and more are merely sketched in rather than *created*. There are, after all, directors, designers, and actors to do that sort of work. Cynical? I'll say.

Elsewhere I have expanded further upon both these books, so I will stop here. I imagine there are dozens of morals and applications to be drawn from the books, but I wanted to suggest something about how professionals approach things—approach everything as potential material for their own classes, I suppose. In my case, reading *Schindler's List* and *The Almighty* reminded me how important it is to get students to deal fairly, honestly, and appropriately with their material. How that might be brought *into* a class setting is entirely up to the professional.

TV VS. EDUCATION

(Continued from Page 1)

campus and reduced in their use to what they were always good for: drilling students in the oral exercises that they have always had to do anyway.

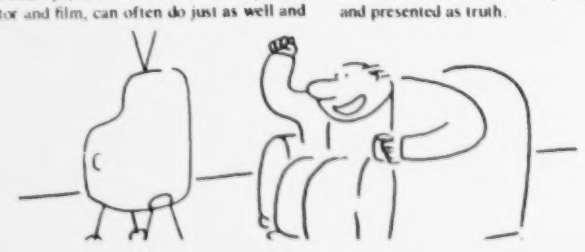
Then, as is usual, came the next Wave of the Future: the media center. One medium having not met what some said was its potential, then perhaps two, three, or four would do the job. The cost, naturally, is commensurate: now in the millions of dollars. To the basic tape player, we have added a slide projector, a tv screen with requisite video-tape player, and to all that a computer. And now what do we have with all this machinery? Very likely, in another twenty or so years, we will have discovered that we have little more than a fancier, more sophisticated drilling machine, and then it, too, will take its proper place.

Some of the more starry-eyed folk claim that all these marvels will do for mankind what the book and the pencil did in the sixteenth and seventeenth centuries. To think this way is, naturally, to miss the point. The book and the pencil are no mere substitutes for the stone and chisel, for the scroll and quill; and in modern times books are, on the whole, inexpensive and available on an expansive array of subjects. In matters of education, these marvels are primarily substitutes for book, pencil, and teacher. As for their applications to jobs other than education, they often have no parallel or substitute. In teaching, though, these machines are not successful substitutes for the real thing. A well-written book will present the author's information through his carefully reasoned ideas and arguments. No tv program could approach it. The reader can refer to other books, other authors to verify or deny the ideas of the previous one. We simply could not make that many tv programs available even if we could produce them. Careful writing is the ultimate rational act, and no one will stand for a program in which people talk through their ideas in carefully worked out, rational, argumentative ways. Three hundred pages of discussion do not translate well to tv.

Likewise, the kind of education that people need in order to learn to think through their ideas, to analyze their values—this and tv are quite incompatible. The tv cannot ask students to explain what they mean, cannot challenge their statements, cannot train them in the use of their minds. Only after they have learned to do these things would tv be of any real use to them. They could then apply their minds to what is presented to them. And the use of the mind, it seems to me, is the chief aim of an education: the chief aim of the humanities and, to a large extent, of the technologies. The tv, when it troubles itself with matters of this kind, is superficial at best and is disastrous if the viewers think they understand a subject after watching a program or two. What is more, I cannot imagine presenting even this little forum as a tv program. The screen presents a moving image, and the audience expects it to move.

It is in the moving image that television is really impressive and outshines other media. Actually, though, those two old stand-bys, the sixteen millimeter projector and film, can often do just as well and are probably cheaper into the bargain. Come to think of it, what advantages, really, does instructional tv have over the instructional sixteen millimeter film?

In both cases, their best use is in those classes, always under the careful supervision of a teacher, that require images of things: in art, the paintings and sculptures and buildings; in history, the battlefields and cities; in literature, the plays performed by reputable actors; in physics, dramatized versions of important phenomena and historical experiments; in biology, the actions of plants and animals; but ever and always controlled and put into perspective—and even evaluated as programs—by the teacher who guides the students through the thickets and underbrush of thoughts and ideas that are too hastily worked up and presented as truth.



PRESIDENT'S MESSAGE

Focus on High Schools

Most of the liaison work in which ECCTYC has been involved, both at the state level and in individual regions, has been the articulation with the other segments of higher education in California of courses, programs, and entry/exit proficiency standards. Such liaison is extremely important and has to remain an ongoing project. However, the bulk of such labor has been concluded. I would suggest that it is time to broaden our field of endeavor by establishing a liaison program with the senior high school English departments in this state.

Entry level proficiency expectations for English 1A-level freshman composition courses and for transferable freshman math courses have been agreed to by the three segments of higher education and will soon be distributed to every faculty member and every student in California high schools. We must open lines of communication with our colleagues in high school English departments so that we can answer questions about these published standards, so that we can explain our alternate programs, so that we can—if asked—assist in developing units, courses, or programs for the high schools that will better prepare their transfer students, and, most importantly, so that we have personal knowledge of the course of study in English completed by students at the time they graduate from high school and register on our campuses.

I would encourage ECCTYC Directors in every region to invite representatives from English departments at high schools in their areas to their next regional meetings, devoting a portion of the program to a discussion of items of mutual concern. Further, I would encourage each community college English department to establish a personal line of communication with the high schools, public and private, within their attendance areas. One instructor should assume this responsibility so that the department can be certain that the same information is being distributed to every high school and that every high school is certain who the

community college contact person is.

Being the representative to high school English departments is not as demanding as it may first sound, and it is certainly a rewarding experience. From 1967 through last June, I served as my department's representative to the more than twenty public and private high schools in our district. After a somewhat hectic first year, the program became quickly established and a satisfactory routine developed. The English department heads of all the public high schools in our area meet as a group three times each semester; I attended their first fall meeting each year and discussed new legislation, new policies, new programs, and other matters that might affect the ease with which their students transfer to our campus and the type of preparation their students will need to compete successfully in our courses. I also brought detailed information, provided by our testing office, on the entrance test performance of students from each high school.

Most of the English departments in our private high schools belong to a consortium that has regular meetings throughout the year; simply by asking, I was able to have the consortium invite departmental representatives from the other private schools to one meeting in the early fall. I attended that meeting and presented the same material that I had given to the public schools.

In addition to these general meetings, I made myself available to attend department meetings at individual high schools during the year. I made it clear that I could not be expected to make more that eight such visits in the course of an academic year. Since the total number of high schools in our area is evenly divided between public and private, I tried to visit four in each category each year; I usually set dates for these visits at my initial meetings with department heads in the early fall of each year.

By saying that I assumed this duty for my department through last June, I do not mean to imply we have abandoned the program or that I have removed myself from it. As of 1 July 1982, we have a new department chair, a new dean, a new president, and a new district chancellor. I feel our new department administration should have the opportunity to determine the direction that liaison work with our high schools will take in the future and should have the opportunity to assign an instructor of its choice to this program.

The good will alone that is created when we take an active, personal interest in the high schools is invaluable. However, more than just good will is achieved. Understanding the entire spectrum of English offerings from high school through college allows for a coordination of efforts, resulting in a better program of instruction and a better prepared student audience.

JIM CAGNACCI
City College of San Francisco

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TV AND EDUCATION

(Continued from Page 1)

you think that Alfred Kazin is chopped liver). Incidentally, it also contains some whole TV scripts of the adaptations, as well as some interviews with directors/adapters and some photos. More on that later.

Since the TV shows were study aids, *not* the course, I determined that I needed to tell my students just that, and so I required my students to come to college for lectures and reviews *six times* during the thirteen weeks. At the first such meeting, I made that point and another important corollary point. Although the TV shows weren't stories, they *were* films, and so we could also use the films and the stories to learn more about how two different media tell a story. This is quite different from—and highly more educational than—deciding whether "the movie was better than the book." Incidentally, I had already built that objective into the course writeup I submitted—both to my department and to our college's curriculum committee.

At subsequent on-campus meetings I conducted lecture-discussions on authors whose works were forthcoming on TV and distributed and discussed forthcoming essay questions. If you want some of my essay questions, I'll be glad to send them, but suffice it to say that they are standard literature class essay questions combined with questions which force a student to analyze the basic vocabulary of *films*. I don't insist that everyone do this, but if you *can* do it, you may be realizing the true TV potential for doing *more* things in *less* time.

I should also say that I finally got around to reading the Coast College's syllabus and found that it agreed with me—the *stories*, not the films, were the course. Further, it *wanted* teachers to explore the difference between film and fiction to their heart's content. Finally, it even admitted that it didn't like what the films had done to some of the stories. For instance, Bierce's "Parker Addison, Philosopher" got rapped because changing the point of view changed the story's meaning. On the other hand, the film of Bierce's story was aesthetically pleasing in its own right, and the syllabus went on to discuss that point.

This brings up the question of the excellence (or lack of same) of the TV shows. I'd say that 50 per cent of the eighteen stories (some shows present more than one story) are first-class. I'd say a couple are clearly inferior—Hemingway's "Soldier's Home," in my opinion, is so altered that most viewers can't tell that it's about anything. (I was pleased to find that my class had reached this conclusion before I even asked.) For TV, this is a sensational winning percentage. Come to think of it, I don't think my own lectures would get a 100 per cent rating. If I think, for instance, that I can do a better job illuminating Anderson's "I'm a Fool" than TV can, I must admit that nothing I can do with O'Connor's "The Displaced Person" can touch PBS's touching version.

Presumably this means (a 50 per cent winning percentage being, in the groves of academe, insufficient) that schools should simply *buy* the good ones and use them in class. Perish the thought that anyone would pirate. I won't argue with that one, except to say that these films are not cheap to buy from Learning in Focus and that you had better have a couple of thou in some hidden fund.

When I fought this out with our faculty senate, I was told that its objections were

not based upon fear that TV class enrollments would jeopardize regular on-campus class enrollments. Fine. I didn't think that self-perservation was an ignoble motive in the first place. But I should note that when we ran our regular on-campus Shakespeare course (for three units) and the TV course (two units) concurrently, the on-campus class had a healthy enrollment. When BBC-TV slowed up and PBS couldn't guarantee a TV course, our Shakespeare on-campus course was cancelled for lack of enrollment. So far, my experience with the Short Story class is identical. My on-campus three-unit class (Intro to the Short Story, three units, deals with about fifty short stories) has been perfectly healthy for the two semesters we've offered it, including this one.

I said earlier that I think the TV-class students are startled by having to read and write a lot, and so I naturally recommend to you that TV courses *not* offer students only the limited challenge that comes with the "examination bank" of potential questions and assignments. Make the course work the way you think it should, and show an eye for using the TV potential. For all I know, word will get around that Moore's TV Short Story class is too much work for the units you get from it, and *it* will get cancelled next time around.

It doesn't seem to me at this point that large numbers of my TV students are likely to use the two units for a degree. They seem to understand that we have the three-unit course for that purpose. On the other hand, I have some extremely insightful people in that class and I am trying to recruit them for a degree program.

Finally, since it must appear that I think my American Short Story TV class is a solid college course, is there *any* real drawback to teaching TV courses? Sure. In my college you get paid peanuts for it—it can't be part of your regular teaching load. You won't find me teaching too many more TV courses unless *that* gets changed. You can be sure I will hand this copy of *i.e.* to the people who are studying teaching load for the next contract go-round.

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ENGLISH COUNCIL OF CALIFORNIA ECCTYC TWO-YEAR COLLEGES

inside english

Vol. IX, No. 3 | Journal of the English Council of California Two-Year Colleges | March 1983

INSIDE *inside english*

ECCTYC Looks At Teaching

Although one-to-one or the conference method is well known as an approach to teaching freshman composition, Rose Brown has found it a joyful way to teach remedial writing.
page 1

How do you help students recognize—and avoid using—cluttered language or what one teacher calls "Gobbledygook"? Shirley Sykes involves the students in creating the gobbledygook as a means of making them aware of its weaknesses.
page 3

ECCTYC plans a Statewide Conference for Fall 1983. For preliminary information see
page 2

Teachers often talk about wanting to try out life in another city but wonder how they can do that without losing their job. ECCTYC has come up with a way to let you have your new city and a new job too—ECCTYC's Teacher Exchange Program.
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The Hidden Joys of One to One

By ROSE BROWN
Allan Hancock College

"It is better for a student to be an apprentice at your side for a few minutes than a disciple at your feet for a few weeks."

It is seven minutes before the hour when I hurry into my English 48 class. I am the teacher, and I should try to get there before the students, but half of the class is already seated, papers scattered about in front of them. "What took you so long?" they ask jokingly. They really don't need me to get started—the class is self-directed, and everyone knows what to do. Already there is a growing list of names on the board, and the students continue to file in, taking seats around the small tables, four or five at a table.

I also sit at a table, saving a seat next to me for students who will see me one at a time. My student-tutor (a sharp ex-English 48 student) comes in, balancing an armload of books and a cup of coffee, and after teasing the rumpled-looking guy about going to too many wild parties, she begins to circulate around the room, greeting students and making herself available for quick questions or comments. She is invaluable. She sees assignments from a student's perspective, and she frees me from matters that don't necessarily need an instructor's expertise.

"Gary." I call out the top name on the board, and Gary takes the empty seat next to me. We don't waste time because he knows exactly what he wants to ask me. Our textbook is *The Whole Thing* by Janet Abbott, a highly structured program that relies on the student's own writing to teach a process that is definitely recursive. So Gary brings his text along with his essay, and I focus ONLY on his questions as they pertain to the current assignment. Since I teach writing as a process, I only make comments appropriate to that stage of the process. (This Garrison approach takes practice, but once mastered it eliminates a lot of unnecessary confusion for the student.) Gary is editing a draft of his essay, and, at this point, he is revising the verbs, so I concentrate only on them. Of course, I can't help but notice his atrocious spelling and his problems with subject-verb agreement, but I ignore that for now. There is a season for everything, and he will clean all that up later. The important thing NOW is that he gets across the meaning he wants on paper. I scan his paper and make suggestions. The *very second* he understands (and I can almost feel that moment), I let him go back to his seat. He knows exactly what to do next, and he doesn't want to hear me confuse the issue—even if I want to hear myself talk. The most difficult part of using the individualized method is knowing when to shut up. Often when we come up with a solution to a particularly difficult writing problem, we want to convince the student of our brilliance!

Only four minutes have passed, and I call out the next name. I usually get through the entire list, often seeing the same student several times in one period. Others in the class may not see me at all. It's not always necessary!

Mrs. Allen comes up. She is forty-five years old, a re-entry woman who is an excellent writer even though she tries to convince me she is not. She over-edits and writes each sentence at least a dozen times. She drives me crazy, but she needs time to adjust, to feel comfortable. I just listen—that's what she needs most.

The room is somewhat noisy, but it is only a muted rumbling. Students are talking to the tutor or sharing their papers with each other. They love nothing more than to explain sections that they, themselves, have had to struggle through. I always have a class full of teachers! This is particularly rewarding when the "teacher" is a student who is the worst writer in the class. Even the "worst" have their strengths.

Next, a student comes up to ask about capitalization. I can see that she has numerous errors, so I immediately send her to the Writing Lab for help. Someone there will give her exactly the help she needs, and she will get it now when it's important to her.

A boy wearing braces sits down beside me. A recent high school graduate, he is a good writer, but very timid and unsure of himself. He has misread the directions and asks me if he has to re-do the entire assignment. I ask him what he thinks, and he answers, "Re-do it." He has answered his own question. As he gets up to leave, he tells me he likes my perfume and blushes bright red. I am touched by the effort it took to give me a simple compliment.

I call the next name and move rapidly through several students when I suddenly realize that I have said the same thing to the last two students who saw me. I announce to the class that I am going to talk about transitional expressions, and several students bring their chairs around my table for an impromptu mini-lecture. I always get positive feedback from my students about these informal sessions, and I am able to cross off four names at one time.

While I am silently commending myself for staying on purpose, I become aware of commotion in the back of the room. Tina, a girl who has been frustrated since the beginning of the semester, is arguing with the tutor who never argues with anyone. Hostility is in the air, dark and heavy, and the whole class feels it. I try to intervene, but Tina refuses to listen to me. I admit that I can't find the right words to explain the assignment, and I ask another student to work with her. That student is also frustrated, and I realize that their frustration really has to do with matters other than English. The anger slowly subsides and the tension eases. Sometimes it's healthy for someone to explode; others may be frustrated, but when we all get involved, we feel better.

I glance at the clock and tell myself to keep up the pace. A young girl reluctantly comes up, and we begin discussing the personal experience she is writing about. It concerns her boyfriend. She asks me not to talk in such a loud voice. I'm not, but I lower my voice anyway and offer suggestions. She is embarrassed and yet she is dying for an audience. I read silently for a moment and tell her, truthfully, that I am moved by the sensitivity in her writing. She decides to write more—to take a risk in writing—and she goes back to her seat with her mind full of ideas that I never even had to give her.

Ten minutes before the class ends, a student gets the bright orange calendar book from my table and begins to pass it around. It is each student's responsibility to sign his own calendar each period (that's how I keep track of attendance) and jot down the page number of his current assignment (that's how I keep track of progress). At the end of class, the students get up to leave, knowing what they must do before the next class. If any names are left on the board, they may catch me in my office or in the Writing Lab where I have scheduled hours. As I leave, I am followed by eager students who have last minute questions that simply can't wait. Even the ones who *hate* English are excited because they are working on their own writing.

[Reprinted from the spring 1982 SCWriP Newsletter, the publication of the South Coast Writing Project. Rose Brown was a SCWriP 1981 Fellow.]

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Letters

TEACHING THE LITERATURE OF THE HOLOCAUST

Dear Editor:

Thank you for the profoundly inspiring article by Julie Swan Hatoff who developed the course on the Literature of the Holocaust ("Lest We Forget or They Never Know," *i.e.*, December 1982, p. 3). In a time when humanism as a value is appearing to lessen, it is heartening to see it exemplified by an instructor who demonstrated ingenuity, skill, and courage in her enterprising endeavor. Reading this, we are again reminded that the process of learning, the acquisition of facts, and the dissemination of knowledge can only have meaning within a human context. Ms. Hatoff succeeded brilliantly in this.

Sincerely yours,
BEVERLY J. YOUNG
Oxnard College

Dean Editor:

Three cheers for "Lest We Forget or They Never Know" by Julie Swan Hatoff. Community college teachers are so often awash in angst about shrinking enrollments, so preoccupied with burnout (I have never forgotten what a central California teacher once told me that the late William Saroyan's appearance at his college had been attended by about ten teachers: "If it had been a seminar on investments, everyone would have been there.") that they forget that the most obvious and most basic and most valuable thing about teachers/teaching remains true. What is that? Well—if you KNOW something, you teach it to someone.

Mrs. Hatoff knew something that she felt her students needed to know. Better yet, Ms. Hatoff LEARNED something that her students needed to know—learned, that is, after her degree, just because she loved learning things.

I gather from all evidence that she felt students needed this so much that she badgered her school until it allowed her to teach things. Teachers should teach what they believe in. Teachers should play to their strengths. Anything less is shortchanging the students. This is the same in expansive and constrictive times. Curriculum aside, formulas schmormulas. If you know something worth teaching, you find a way of teaching it.

Sincerely,
JIM MOORE
Mt. San Antonio College

THANK YOU, ANN RUSK

Dear Editor:

Ann Rusk's letter printed in *inside english* (December 1982) prompts me to thank her for taking the effort to write the letter and send it to *i.e.*, thereby enabling me and many others to hear an encouraging voice in the seeming wilderness. She has done me a service by saying what I believe and feel, and doing it better than I could.

I confess that I did not read the Ron Stotts article ["... Writing Right and Left ...," *i.e.*, October 1982, pp. 1, 4-5] that Ms. Rusk's letter comments upon; I saved the article to read during semester break and then discarded it, not really knowing why until I read Ms. Rusk's letter. Always interested in the nature of the human brain, I first thought I might learn something from the article that would help me better my teaching of composition, but as time elapsed and the article lay staring at me from the shelf, I began to have my doubts, even fears. Ms. Rusk's letter shows me that I was wise to skip the reading, especially since I do not need one more person telling me that I'm a lousy teacher because all my students do not respond uniformly and well to my methods or even to me; I continue to be agitated by people yelling "Eureka!" Ms. Rusk's letter calms, reassures, restores the conditions I need to continue grappling with teaching challenges. Now I know that another person is "out there" who has discovered what I myself have discovered from hard, long experience: that there are likely to be no *new* breakthroughs, large solutions, and so on.

As one of my favorite columnists, Charles McCabe of the *San Francisco Chronicle*, wrote recently, he distrusts any innovation that isn't at least ten years old, and then he remains doubtful. I, too, am skeptical about "new" discoveries, approaches, methods, etc. that issue from English conferences and the various publications. I certainly believe

that we all must continue to think hard about teaching difficulties and to search for the ever-elusive solutions. New information that will help us better our understanding and close the gap between us and our goals is very welcome, but what continues to sustain me and what I continue to come back to in my own thinking and searching is what Ms. Rusk has discovered: "... there is no answer. ... The problem seems to be simply complex, requiring an intelligent, sensitive, alert, and dedicated individual. ..."

Ann Rusk congratulates those of us who "carry on each day," and I accept her congratulation and return, once again, my thanks for her letter.

Sincerely,
BERNARD E. MORRIS
Modesto Junior College

TV OR NOT TV

Dear Editor:

I concur with James Moore's findings about the effective teaching of television courses ["Television and Education," *i.e.*, December 1982, pp. 1, 8]. I have just finished teaching the same course he writes of—"The American Short Story"—for Moorpark College. I, too, used the pedagogical techniques he did: six working meetings with students; lectures on elements of the short story, each short story read and viewed, and each author represented; class discussions and reports; and much essay writing—at least one essay per story (often two or three short essays) prepared in response to study questions I devised, answers to which formed the basis for class discussion.

On the other hand, I feel that Gordon Taylor ["Television Versus Education, *i.e.*, December 1982, pp. 1, 6] mistakenly sees television as a replacement for, not an adjunct to, the teacher, and thus condemns television as a tool of education. He argues what does not need arguing: "... the teacher in front of a class can accomplish things that are simply beyond the abilities and capacity of the tv set ..." Whoever said otherwise? But likewise, tv can accomplish things a stand-up teacher cannot, such as present a transmutation—in a sense, a totally new work—into film of a written short story, providing a basis for illustrating the advantages and limitations of each medium.

I do agree with Mr. Taylor that tv alone cannot be the total educator. The tv course IS vulnerable in one important area: in the failure of the very component Mr. Taylor champions—the teacher. Some teachers feel, as some students do, that a tv course requires only the flick of the on/off switch and two can't-be-helped trips to campus for prefabricated objective-question midterm and final tests. Under these circumstances, tv courses have little to do with education. But the same can be said for any (non-tv) course taught by sluggish or unprepared teachers. I would not dump out the baby with with the bath. Tv can be an effective teaching tool. I would dump the bath where it belongs—on the teacher.

Sincerely,
JUDITH RAMOS
Moorpark College

ECCTYC'S STATEWIDE CONFERENCE SET

Plans are underway for ECCTYC's Statewide Conference to be held 3-5 November 1983, in La Jolla at the La Jolla Village Inn. Events will include presentations on classroom-based research and on professional renewal—options for continuing our professional growth and enthusiasm. A special panel is planned for English department chairs on managing English departments in an era of crisis. Also planned is a continuation of the 1981 Conference's highly successful informal discussion group on reading enthusiasms, to be expanded to include discussion groups on creative writing and on texts and text-writing. Between and after sessions, participants will have ample opportunity for informal meeting and mixing.

The La Jolla Village Inn, located near the University of California, San Diego campus, will provide conferees with courtesy limousine service to and from the San Diego airport and courtesy evening transportation to and from downtown La Jolla with its many fine restaurants and shops. The Inn itself has facilities for swimming and tennis and is located within a short walk of a major shopping center.

The May issue of *i.e.* will detail further information, and early in the fall, department chairs will receive complete registration and hotel reservation information to give to interested members of their departments. Please mark your calendar for 3-5 November and check with your chairperson early in the fall semester.

ECCTYC hopes that each community college in California will send two or three representatives to its Statewide Conference, the only conference devoted exclusively to the professional concerns of California community college English instructors and departments.

WHAT I DID WHEN . . .

Gobbledygook in the Classroom

By SHIRLEY SYKES
San Diego Mesa College

For part of a unit on language, as an antidote for the post-term-paper doldrums, or as a response to a class's overuse of jargon in an effort to impress, I find a class session or two on gobbledygook both practical and enjoyable. First, in small groups, the students attempt to decipher a number of examples of common expressions, famous quotations, or well-known adages wrapped in gobbledygook. (A good source for such examples is Richard D. Altick, *Preface to Critical Reading*, 5th ed. [New York: Holt, Rinehart and Winston, 1969], pp. 113-114.) Next, students work together in small groups, with dictionary and thesaurus, to create restatements of "A rolling stone gathers no moss" or "Birds of a feather flock together." For the next class session, students bring in two or more examples of gobbledygook of their own devising. Volunteers put their creations on the board, and the class attempts to decipher them. Amid all the fun, students learn the invaluable lesson that jargon and excessive Latinate expressions obscure rather than illuminate meaning.

Here are a dozen of my students' creations for you to figure out:

1. A cycling precambrian metamorphosed igneous nonmetallic mineral structure lacks the propensity to accumulate quantities of scaly matted fungal vegetation.
2. Alated, bipedal, feathered vertebrates of different origins concomittantly assemble in an array of complementing factions.
3. The source of aesthetic pleasure is irreducibly as plumbless as the dermis membrane.
4. A particularly rigorous demarcation of a sweet organic substance has been apperceived to succor a medicament to be ingested for descent in an approximated vertical tract of living organisms.
5. A bovine which is normally limited to travels of the earth's surface self-propelled itself onto a trajectory of interplanetary cosmic space, resulting in a detailed circumnavigation of a lunar surface.
6. The injudicious dolt and his opulence come to be expenditiously disarticulated.
7. It is quite possible for one to take a position at the front and guide, in its travel, a large herbivorous mammal. However, it is another matter to force said creature to partake of a substance of nourishment and replenishment that is neither gaseous nor solid.

8. For the preservation of their corporeal comfort, it is advisable for some not to remain in locations where dietary substances are prepared. Such a vicinity where calescent temperatures may reach extremes may be too harsh on frail persons.
9. The shining gleam that comes and goes in flashes, as minute and small in degree, size, quantity, dignity, importance, or power, of a self-luminous celestial body at such a great extent from the earth that it appears as a point of light causes questions concerning the degree or extent of what it is.
10. Grant or bestow upon me, either by formal or informal action, the quality or state of being independent; otherwise, if no one has the power invested in them to influence or command that my demand be carried out according to my terms and conditions with absolutely no uncertainty, then grant or bestow upon me a permanent cessation of all my vital functions.
11. Position your officially coined or printed currency in the general location of the cavity bounded externally by your lips and internally by your pharynx.
12. The constant, dedicated, unfailing removal of all that which begrimes, besmears, or in any way implies extreme offensiveness or, in other words, an accumulation of that which is rotten or stinking or repugnant to a person or persons who are used to and/or expect that which possesses mellifluous qualitites, in fact, indispensable when attempting to achieve divine, pious, orthodoxly devout practices.

Did you figure them out? Not sure? The key will appear in the May 1983 issue or you can write for a key, if you cannot wait.

ECCTYC'S COMMUNITY COLLEGE TEACHER EXCHANGE PROGRAM

These submissions arrived by January 31st; if you missed the deadline but are interested in the program, please contact the instructors individually:

Mr. Don Peterson
CCSF English Department
50 Phelan Avenue
San Francisco, CA 94112
Office phone: 415-239-3385
Home phone: 415-338-3820
Office hours: MWF: 10-11, 12-1
TTh: 9-9:30
Area preference: San Diego
Time preference: Year (will consider semester)

Ms. Virginia Fick
Los Angeles City College
855 North Vermont
Los Angeles, CA 90029
Office phone: 213-669-4234 or 4252
Home phone: 213-792-1687
Office hours: M-F: 10-11
Area preference: North Coast (Eureka), North Central
Time preference: Semester

Mr. Marcus "C" Lopez
Solano College
P.O. Box 246
Suisan City, CA 94585
Office phone: 707-864-7000 EX 476
Office hours: MWF: 10-11
TTh: 11-12
Area preference: Visalia, Mendocino/Redwood
Time preference: Year (will consider semester)

The following are persons who wrote ECCTYC in 1982; though they did not resubmit their names, they may well still be interested in exchanging, if you contact them:

Mr. Mark Edelstein
Palomar College
San Marcos, CA 92069
Phone: 714-744-1150
Area preference: Northen California

Ms. Jan Wall
Laney College
900 Fallon Street
Oakland, CA 94607
Phone: 415-522-7221

Ms. Evelyn Metcalf
Modesto Junior College
Modesto, CA 95350
Phone: 209-526-2000

Ms. Kay Deaton
Professional Development, Chair
Cypress College
9200 Valley View Street
Cypress, CA 90630

ECCTYC hopes that this group of people will be the beginning of an active exchange program in our community colleges; if we can be of further assistance in helping to effect an exchange, please contact William Decker, College of the Sequoias, Visalia, CA 93277

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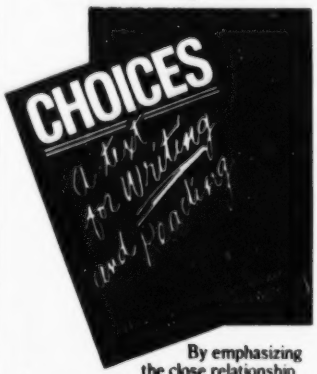

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Legislative and Educational Ramblings

By GORDON TAYLOR
Yuba College

I imagine that it is no news to anyone that the State's budget has a deficit of $1.5 billion give or take a few hundred million here or there. Our new governor, Mr. Deukmejian, has proposed and the legislature has disposed: they have presented a revised budget for fiscal 1982-83 to the people, as they say, of the State of California, the result of what was called a bipartisan effort. The budget cuts back on the monies that had been

allocated to many agencies by Governor Brown's version: $60 million from the schools, $11 million of that from the community colleges (CC's). The changes mean that the University of California (UC) and the California State University and Colleges (CSUC's) have had to assess their students an additional, special fee for their spring term. The CC's will have to absorb their cuts in other ways which at the moment are unclear. The revision managed to get rid of only half of the deficit. The Governor will plan next year's budget to absorb the rest. That is the picture for the short term. For the long term, who know what we will be able to work out?

The causes of the state's lack of money are many, and the people who make the proposals intended to rectify all the resulting problems are not likely to face those causes. Proposition 13 has certainly reduced the amount of money available to run the schools and other agencies. It is as though it had just been passed: we are only now having, really, to adjust to its restrictions. The counties felt its effects, somewhat, earlier on and then turned to the State to rescue them. The State had been taxing away and had a huge surplus. That is now gone, and the State, too, is beginning to have to make the necessary changes. It will probably take us another three or four years to make things finally work out. But to blame the proposition is to avoid the real issue: why did the voters approve it in the first place? People who work for the government find it congenial to call the voters at least shortsighted if not actually benighted, but that is not really the issue either. The sense of the thing is quite simple: the government was collecting too much money and spending too much. Whether one agrees or disagrees with this view naturally depends on one's point of view, and it may very well be that Proposition 13 did not have the effect that the voters intended, but few people have attempted to discover their motives. On the other hand, it may have had more or less exactly the desired effect, and the government people refuse to believe so. It does seem, though, that a number of people—for differing and conflicting reasons—wanted the government and its various bureaus to reform themselves, and we are only now, five years later, suffering enough to be forced into changing for better or for worse. There is, though, one absolutely safe thing to say: we are, all of us, to some degree inconsistent: it is all right to cut back, but don't you dare touch my program. To say the least, the issue is cloudy. In addition, we all know that the economy is in lousy shape: there are just not as many things or as much of them around to tax as there used to be.

Now, because of the lack of money, much of what we do, or think we do, is being called into question: provide a free or cheap education for anyone who wants it, set up courses and programs on demand, use the schools as therapeutic institutions for both individuals and society, train people vocationally, graduate students both literate and illiterate. For a long time, we have simply taken for granted those things that we usually do or want to do, that whatever we did was the right thing. It seems to me, though, that we ought to be debating the rather more inclusive questions, ones that are fundamental and philosophical: what should our schools be? what is the nature and purpose of education? All the others would then resolve themselves as they relate to these. (I am obviously dreaming this scene: no one has ever been able to accuse us of being consistent, of following logical paths.) We are much more likely to define education and the schools in a backwards sort of way. "Should we offer recreational courses?" we ask. "Can we afford to?" comes the reply. "Are we doing enough for students?" "Can they get jobs?" we are asked. Politics enters the fray. "Is my group getting a fair shake?" Fairness, of course, is in the eye of the beholder. The legislature now decides these questions for us by the way in which it allocates money.

The Governor's budget for fiscal 1983-84 does not do much for the CC's. He would cut their allocations by $108 million while $111.7 million would be raised by the proposed semester fees: $50 for students taking six or more units, $30 for those taking fewer than six. How this money would be distributed is still unknown although local districts would keep $2.2 million for administrative costs (I suppose that means the costs of collecting the fees in the first place). The budget provides nothing for the cost of living nor for financial aid. Next year promises to be leaner than this year, depending largely on a district's reserves, which also will soon be depleted if the State does not take them away first.

Remedial courses are taking their toll. According to the report "Promises to Keep" (a pretentious title if there ever was one), put out by the California Postsecondary Education Commission (CPEC) on remedial education in California, UC spent in 1980-81 just under $6.6 million on remedial education (including English as a Second Language (ESL), which amounted to approximately $400,000 of the total). The CSUS's spent $9.3 million ($1 million for ESL), and the CC's, $66.3 million ($6.7 million for ESL). Total: $82.2 million, not much less than the entire budget for the CC's. In English courses (mathematics courses were also included), for example, of all students enrolled in English at UC, 15 per cent were in remedial English; 10 per cent at the CSUC's; and 45 per cent at the CC's. And thus the system lurches along doing its job more or less, succeeding less or more, soaking up money, which would not be a bad thing—we could have lots of fun at it—if there were endless supplies of money around.

Other people also seem to agree that if the schools were to shape up, the public would give them more money. Bill Honig's victory over Wilson Riles and Gary Hart's winning his senator's seat are seen as indications that the public wants things changed. These two are talking about reforms as more important than money. Some legislative staffers are writing a list: some modifications of tenure so that districts can fire incompetent teachers more easily; simplifying the way schools are paid for: basically getting rid of categorical programs ("Is my group getting what it deserves?") and giving something like block grants, which at the same time would allow local people more autonomy; establishing standards of performance for students, teachers, and administrators. They talk, also, of shifting the bonehead courses to the high schools and requiring the student to meet some standard to enter college. With Senators Gary Hart (D., Santa Barbara), chairman, and Ed Davis (R., Canoga Park) on the Education Committee, we are likely to see some fireworks if not real reform. Earlier on, Senator Davis said he would refuse to be on the Education Committee if it were stacked, as in the past, in favor of the teachers' unions. Some legislators are getting to buck the educational lobbies, the California Teachers Association (CTA) in particular.

The State's proficiency test for prospective teachers, the California Basic Educational Skills Test (CBEST), was given recently and about a third of those who took it failed. I do not know if that is a typical figure for professional proficiency tests in general, but I find it rather disturbing although not greatly surprising. It is disturbing mainly because it is not a test of one's professional knowledge of things like the law or medicine or auto mechanics, but of something more like what every college graduate ought to know. It is not greatly surprising because of the generally acknowledged standards or non-standards that we have set. In these times, it is conceivable that a third of all college graduates would fail it. One wonders. On the other hand, only a third of the people from ethnic minorities passed the test. But things may not be as bad as they seem: the critics of the test came to the rescue. Obviously, if the many people fail a test, then there is something wrong with the test and, furthermore, it is ethnically and racially biased. These are, of course, specious charges at best. People who teach ought at least to know the basic material of what they teach just as other professionals must know their material. The test is, as its title says, basic.

So that you may know with whom we must deal, here is a list of the member on the Legislature's Education Committee:

Senate (eleven members): Gary Hart (D., Santa Barbara) Chairman, John Seymour (R., Anaheim) Vice-chairman, Paul Carpenter (D., Cypress), Ed Davis (R., Canoga Park), Ralph Dills (D., Gardena), Wadie Deddeh (D., Chula Vista), Jim Nielsen (R., Woodland), Olie Speraw (R., Long Beach), Walter Stiern (D., Bakersfield), Art Torres (D., Los Angeles), Diane Watson (D., Los Angeles). Room 2037, telephone (916) 445-2522.

Assembly (fifteen members): Teresa Hughes (D., Los Angeles) Chairwoman, Jack O'Connell (D., Santa Barbara) Vice-chairman, Doris Allen (R., Cypress), Charles Bader (R., Ontario), Marian Bergeson (R., Newport Beach), Bill Bradley (R., Escondido), Robert Campbell (D., Richmond), Steve Clute (D., Riverside), Gray Davis (D., Beverly Hills), Sam Farr (D., Monterey), Tom Hayden (D., Santa Monica), Pat Johnston (D., Stockton), Sunny Mojonnier (R., San Diego), Sally Tanner (D., El Monte), John Vasconcellos (D., San Jose). Room 4112, telephone (916) 445-9431. Mailing address for both: The Capitol, Sacramento, California 95814.

ELITE SYNCOPATIONS (an English teacher's lament)

There's a strange sync/opation in my right hand
tinkling out a good old ragtime song
while my left hand plunks out notes and chords
which must sound quick but strong—
and I can be
happy in forgetting there's a
heap of utter clutter in my
mind and in my life and in my room
which I am
consciously avoiding
sitting here playing
and ignoring my inevitable doom:
persistencies of paper,
imperatives of books
and a vast corrugation of boxes,
a flotilla of manilla folders
going through which
would take at least a blue moon of equinoxes,
trying to de-
cide where to file this,
or will I just pile this
in the closet per my usual practice?
Unlike music, life does not afford
a rhythmical measure, a euphonious chord
for everything in thought and act.
I would really adore
a bar in four/four,
no matter how many notes would have to fit inside,
for at the end of the piece
all the syncopation would cease
and my rage for order would be satisfied.

SCOTT GIANTVALLEY
Golden West College
Los Angeles City College
Los Angeles Harbor College

REviews

"REviews" features discussions of books and media programs that are suitable for use in writing or literature courses or that have special interest for teachers of English. These reviews should be from 100 to 500 words and should evaluate the book's or program's effective use in a classroom, in a learning resource center, by an individual student, or by the instructor. Include with the review all pertinent publication information, the number of pages or length of running time, and the cost.

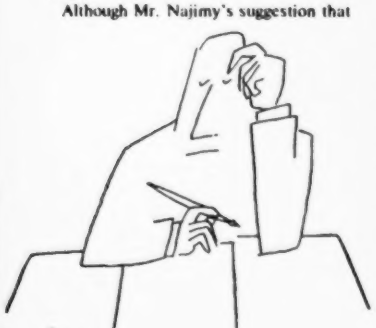
A COMPOSITION TEXT FOR TEACHERS FROM ALL DISCIPLINES

By STEVE WATERWORTH
El Camino College

At one time or another, most English teachers have heard the complaint, "Why aren't you people in the English Department teaching students to write?" And the equally familiar riposte from outraged composition teachers goes, "Teaching effective writing is the responsibility of other teachers as well." But what do other teachers who have not specialized in composition do? Given a desire to teach students effective writing skills, how can such a teacher proceed? Where does he begin?

Although a mere thirty-two pages, Mr. Norman C. Najimy's *Measure for Measure: A Guidebook for Evaluating Students' Expository Writing* offers an instructor an intelligent, balanced, and "measured" approach to the task of teaching composition—particularly for instructors who have not specialized in composition or who do not have the experience. Mr. Najimy, who edits the book, conveniently divides his guidebook into two sections: evaluation techniques and applications with examples. The first part contains the actual evaluation method; the second part offers some helpful student models, complete drafts, instructors' comments, and student revisions.

Although Mr. Najimy's suggestion that



instructors urge students to consider writing as process is not original, he adds an interesting twist. Not only do students go through a series of steps—prewriting, draft, revisions—but instructors follow a definite sequence of steps as well. They consider such factors as providing students enough information about a topic, anticipating problems with the assignments, demonstrating solutions, providing clear directions, and allowing students sufficient time to edit their completed drafts.

Once teachers have prepared the student for a composition and have received a final draft, what should teachers do then? How do they evaluate the essay? The editor offers a series of practical steps: commend successes, explain methods for correcting weaknesses, duplicate particularly effective essays, read these essays, display them, perhaps even publish a class journal. To answer the question, "What particular aspects should I emphasize?" the editor suggests dividing the composition into five categories: content, organization, diction, sentence structure, and form. He observes that instructors may wish to emphasize a particular aspect of the composition—say diction—without ignoring the other four elements. And through this emphasis, students gain a greater awareness, a greater appreciation of the particular aspect.

Further, Mr. Najimy makes a point that any teacher evaluation must deal with content and not mere mechanics such as spelling and punctuation. And although this practical advice may be familiar to English instructors, for teachers from the other disciplines, it is advice wisely offered, for nothing is easier than hiding behind proofreading symbols. He also cautions instructors to have definite reasons for suggesting stylistic changes. And, of course, any suggestions must be offered positively. An instructor might say, "Reverse the order of details for better emphasis," instead of, "Weak organization."

I found Mr. Najimy's suggestion of using holistic scoring as a teaching aid an interesting one. Instructors would allow students fifteen to twenty minutes to write on a given topic, collect the writings, and distribute them the next period. Students would then group the essays from one (very poor) to four (superior) and explain their reasons for the scoring. By practicing this technique, students would gain a greater awareness of the essay, how they must consider the whole paper and not isolate one part and think that proper spelling, let us say, is the key to good writing.

For the problem of analytical grading, Mr. Najimy suggests that instructors consider four questions: Does this paper contain certain points of information? Is it organized according to a certain pattern? Is it free of errors in x, y, and z? Does it fulfill a purpose? Finally, the editor considers the potential problem of critical commentary. Mr. Najimy provides instructors with constructive comments and juxtaposes them with less helpful ones. A constructive comment might read, "Your final paragraph starts a new topic; revise it to summarize the details in the body of your paper." Not so helpful would be the comment, "Your last paragraph is completely irrelevant."

Measure for Measure is a useful guidebook for English instructors; however, for those teachers outside the discipline, for those teachers struggling to find a sound and thorough approach to teaching composition, I recommend this text heartily.

Norman C. Najimy, ed., *Measure for Measure: A Guidebook for Evaluating Students' Expository Writing*, Urbana, Ill.: National Council of Teachers of English, 1981, 32 pages.

BUY THIS BOOK AS A GIFT FOR YOURSELF AND OTHERS

By JEAN B. TRAPNELL
English Professor Emeritus
Los Angeles Valley College

Familiar Mysteries: The Truth in Myth by Shirley Park Lowry is a rich, yet simple tapestry of human beliefs and their effect on human actions and feelings, an extraordinarily interesting and truly "familiar" weaving of the "mysteries" with life's experiences. The author shows her mastery of the breadth and complexity of mythological themes, and has done so in a well-organized way, with the thematic material, as illustrated in the last section, threaded through the book to its conclusion.

The book offers not simply a listing of mythic sytems, as in many books on this subject, or the obvious comparison of one mythology with another; rather, the work shows the relationships of mythological systems to each other in the lives of all people. The author owes a debt to Joseph Campbell, as she indicates in the Acknowledgments, and her book is indeed a worthy and creative offspring of the master.

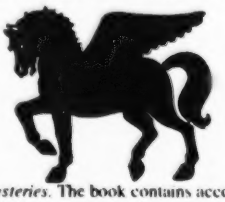
> James Thayer Addison, who has studied various beliefs concerning life after death, remarks that the folklore of Africa, Scotland, China, Greece, and other areas, reveals a striking unanimity about the nature of the soul, the part of the self we think of as surviving. It is a thin vaporous duplicate of the person himself. Many languages, among them Sanskrit, Hebrew, and Latin, use a single word for the concepts of breath and soul. Addison notes that, when we look at a dead person, the fact that he lacks breath readily comes to mind; the breath or soul, we infer, has left the dead body. Some languages use a single word for the concepts of shadow and soul. In many traditions, souls cast no shadows, for they themselves are shadows. Homer calls the souls of the dead "shades." For Cheyenne Indians, the word *tasoom* means both the shadow of any animate thing and the part of a person that goes to the sky after his death.

The paragraphs that follow this passage (p. 66) discuss the "soul-birds" of Egyptian mythology, the winged angels of Judeo-Christan tradition, and the green birds (souls of martyrs) around God's throne in Islamic belief.

The above excerpt gives, I hope, some idea of the level of language and of the book's theme of the commonality of feeling and myth among all cultures and people. It illustrates the *Los Angeles Times*' characterization of the book in its review [13 June 1982]: "This popularly written synthesis of certain themes in myths, legends, folklore and contemporary tales is welcome. . . . 'Myths help people accept life's great mysteries with serenity rather than with horror,' writes Lowry. She divides the book into four sections, first explaining the symbolic language of myths, then treating heroes, monsters vs. cosmic order and, finally, the problem of death."

The review goes on to praise the author's "remarkably objective" examination of mythic symbols used in the Jewish and Christian religions. The book ranges far and wide in myth and religion, making it especially interesting to students of all ages who are eclectic in their approach to religious beliefs. The second section, on heroes, might be of particular interest to young people today, many of whom are idealistic and rebellious, with no mythic or religious background to sustain them. The hero's age-old travail in the Dark Forest, "The Hero versus the Community," "The Heroic Life-Pattern," and many other discussions in this second section should interest especially those who may feel that theirs is a lonely struggle.

It is difficult to explain the fascination and richness of the material in *Familiar*



Mysteries. The book contains accounts of Santa, recent movies, the Osirian mystery play, the Hopi Indians, the Reformation, and countless other subjects that should put it into the libraries and the classrooms of teachers of English, history, anthropology, philosophy—even of art, music, and theater. The practitioners of computer science and high technology may need it even more; the heroes of most space movies and Atari games are mechanical figures—humanized, it is true, by their deft authors, but nevertheless suggesting that machines are more likable, important and intelligent than men and women. This book is a good antidote to that. One sentence in the section on monsters almost describes machines when it speaks of monsters: "In the ancient Middle East, monsters most often represented creative energy, the brute life-force that is once the source and the bane of *organized* life." But those monsters walked the earth and are part of the great human mythology found in this book but to which many people today turn a deaf ear.

The above discussion may seem to suggest that *Familiar Mystries* is a textbook. It is not, although a creative teacher could use it as such (as one could use any good book). It is a book to buy as a gift for yourself or others, to read leisurely, to come back to, to savor its richness and wisdom, and to enjoy its charming and informative illustrations that make he book interesting and attractive. It illuminates much in our lives: our search for order (King Arthur as the Godlike slayer of the chaos monste), our interest in the supernatural, those amazing fertility customs (there's nothing new in our preoccupation with sex), modern politics, and "the magical potency of innocence."

Shirley Lowry, Professor of English at Los Angeles Valley College, is one of those rare teachers who is as fascinated with her subject as her students are. Yes, she has taught mythology, but this book reveals the classroom as the springboard for much extracurricular reading, research, and exciting exploration. It should interest all.

Shirley Park Lowry, *Familiar Mysteries: The Truth in Myth*, New York: Oxford University Press, 1982, 339 pp., $19.95.

PRESIDENT'S MESSAGE

Articulation of ESL Courses

The Liaison Committee on English of the Articulation Council of California is composed of six members each from the four segments of Higher Education: the community college system, the state university system, the University of California system, and the association of private/independent colleges. Members serve staggered three-year terms. At its fall meeting, the Liaison Committee on English discussed general issues involving English-as-a-Second Language students in all segments of higher education in the state for the purpose of establishing some articulation of ESL courses among the segments, roughly parallel to the existing articulation of freshman composition courses and elective English courses. Committee members decided they needed further information from experts in the field before making any recommendations concerning the articulation of ESL courses. Therefore, the members requested that an ad hoc committee be formed, with one member from each of the four segments, to meet and consider ESL issues and to report to the Liaison Committee at its spring meeting. The members further requested that the University of California English Council, the California State University English Council, and the English Council of California Two-Year Colleges recommend one member from their constituencies and that the California Association of Teachers of English-as-a-Second Language (CATESOL) recommend a member from the private/independent colleges.

The ad hoc committee was established over the Christmas holidays. Members of the committee are Johnnie Hafernick of the University of San Francisco, June McKay of the University of California (Berkeley), John Callen of City College of San Francisco, and David Haas of CSU Sacramento. John Callen was selected as chair of the group, responsible for scheduling meetings, preparing the final draft of the report, and presenting the report at the spring meeting of the Liaison Committee on English.

The charge to the ad hoc committee contained five distinct points: 1. To develop critia for establishing course equivalencies of transfer-level courses; 2. To develop recommendations for relationships between ESL programs and other academic departments or programs in terms of oversight of curriculum and personnel; 3. To develop recommendations concerning the question of ESL transfer course from Institute Programs which offer fee-based courses, e.g., through extension or continuing education programs, or others; 4. To develop recommendations concerning the question of special ESL courses which serve as the equivalent of freshman composition such as English 1A, English 100, etc.; 5. To develop a brief statement of the broader political, economic, and social context for the so-called ESL problem in California higher education for which the above are symptoms.

Once the Liaison Committee members receive the report of this ad hoc committee, they will prepare recommendations for the Articulation Council on ESL course equivalencies/transferability among the segments of higher education. When the Liaison Committtee reaches agreement on a series of proposals and when the Articulation Council approves and establishes a procedure for implementation, ESL courses will finally be afforded official recognition and treatment equivalent to courses for native speakers. This situation has been a long time coming; hopefully, these final steps in the process will experience no unnecessary delays.

Why is the Liaison Committee moving on ESL matters at a time when we are faced with so many problems affecting the teaching of English? Given the current budget crunch and the efforts at the state-level to defund courses and programs, the committee has decided that it is time to establish the validity of ESL courses in all segments of higher education. ESL must be removed, both on paper and in the people's minds, from the category of remedial education. Remedial courses are those for students who have had the opportunity previously to learn English and who have performed unsatisfactorily. ESL students do not fall into that category; therefore, the term remedial cannot be validly applied to ESL. What levels of ESL will be transferable, what content those levels must include, what grade a student must achieve, what connection must exist between the campus ESL program and the campus English Department—all these questions must be resolved by the ad hoc committee.

JIM CAGNACCI
City College of San Francisco

HOUGHTON MIFFLIN UPDATE:

The Riverside Reader, Volume II
Joseph Trimmer, Ball State University
Maxine Hairston, University of Texas at Austin
523 pages • paper • Instructor's Manual with Test Items
Just published

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The Riverside Reader, Volume II offers instructors an alternative to the original volume.

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Susan Fawcett
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About 288 pages • spiralbound • Instructor's Annotated Edition
Test Package • Just published

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Anthony Dubé
J. Karl Franson, University of Maine, Farmington
Russell Murphy and **James W. Parins**
Both of University of Arkansas, Little Rock
About 1,296 pages • cloth • Instructor's Manual • Just published

Organized by genre and the literary elements of each genre, the second edition of *Structure and Meaning* presents 35 short stories, one novella, 12 plays (including both a comedy and a tragedy by Shakespeare), and 267 poems. A balance of classic and contemporary works, ample representation of women and minority writers, and accessibility to students characterize the selections.

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Reading into Writing:
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Eric Gould, University of Denver
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Here is a new rhetoric by a new voice. An original, refreshing approach that carefully integrates the reading and writing processes and grammar. Gould offers students challenge and guidance in developing interpretive reading skills and turning them into writing skills.

A vivid collection of diverse readings—about 45 complete essays plus numerous shorter works. In-depth treatment of persuasion, influence, and argument. A full chapter on revision. A chapter on reading and writing about literature. A concise handbook of grammar and mechanics. And more. In total: a complete, effective new program for freshman composition.

Writing Skills Handbook
Harvey S. Wiener, LaGuardia Community College, City University of New York
Charles Bazerman, Baruch College, City University of New York
About 144 pages • paper • Just published

Wiener and Bazerman's brief handbook focuses on the most common student writing problems. In addition to covering the basics of grammar and mechanics, the handbook includes an overview of the writing process, with succinct guidance in paragraph and essay writing.

Simple explanations that avoid technical terminology and offer much how-to advice, familiar examples, and an easy-to-use format—including many charts and lists—make the Wiener/Bazerman handbook especially accessible to beginning writers.

Reading for Results, Second Edition
Laraine Flemming
Sara C. Mansbach, Greenville Technical College
About 468 perforated pages • paper • Instructor's Manual
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College Vocabulary Skills, Second Edition
James F. Shepherd, Queensborough Community College
About 250 perforated pages • paper • Instructor's Manual with Tests • Just published

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Patterns: A Short Prose Reader
Mary Lou Conlin, Cuyahoga Community College
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Conlin's reader provides models for developmental writers as well as material for improving students' reading skills. Organized by rhetorical mode, the readings vary from paragraph to theme-length selections and include both professional and student works. All selections have been chosen not only for their reading levels but for interest, quality, and liveliness.

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The Practicing Writer
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Both of California State University, Fullerton
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Focused on paragraph and short essay writing, Bell and Klammer's skills oriented text addresses students in an informal, conversational tone. The text includes prewriting strategies, options for paragraph and essay organization, and a section on style for basic writers. The final section on grammar and mechanics includes pretests and posttests to aid independent study.

Throughout, numerous examples illustrate principles, while lively situational writing assignments and coordinated exercises develop students' ability to apply them.

Thinking in Sentences:
A Guide to Clear Writing
Nancy Cavender and **Leonard Weiss**
Both of College of Marin
169 pages • spiralbound • Instructor's Manual • 1982

Foundation: Building Sentence Skills
Thomas E. Neuburger
393 pages • paper • Instructor's Manual
Instructor's Support Package • 1982

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ENGLISH COUNCIL OF CALIFORNIA ECCTYC TWO YEAR COLLEGES

inside english

Vol. IX, No. 4 **Journal of the English Council of California Two-Year Colleges** May 1983

INSIDE *inside english*

ECCTYC Looks At Teaching Tools And Techniques

The summary has "wide use in school, in industry and the professions, and in practical daily life," asserts Judith Ramos, and she details how to teach students the summary process.
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News about ECCTYC's Fall Statewide Conference.
page 4

The ECCTYC Board of Directors spent two days in the spring discussing issues of prime importance to the teaching of English in the two-year colleges. The Board passed several resolutions and examined the role of various organizations in our profession.
page 4

What is the role of LARC?
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Santa Barbara City College English Department tackles the problem of assessment testing.
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Meno's Slave, Gamow's Presses, and GIGIO: Why We Can't Use Computers to Teach English Composition

By PAUL KASER
Kings River Community College

PROFESSOR GEORGE GAMOW estimated that given the twenty-six letters of the English alphabet plus some twenty more common signs and punctuation marks on a prose line of sixty-five positions, the number of different lines possible would be 10^{110}, a figure of mind-wrenching magnitude which Gamow sought to conceptualize by positing as many separate printing presses as there were atoms in the universe (3×10^{24}), all working continuously for three thousand million years, printing at the rate of atomic vibration (10^{7} lines per second).

At the end of this time the atomic presses would have produced *only about one-thirtieth* of the total possible line combinations.

Experienced English composition teachers hardly need the dazzle of such astronomical calculations to be convinced that the only way to teach their subject is through human brain-to-brain contact—the student and the (human) teacher sharing the alarms and diversions and seeking the targets of opportunity in both their lives. Given this potential for synchronization and flexibility, the (human) teacher can justifiably look on the most intricately programmed language-training computer as a cretin.

Yet hardware-hungry institutional governors continue to snap at almost any bait dangled by profit-taking futurists in the "teacher-proof" instructional machine market.

Before looking at some recent examples of such computers (and so that we might not be accused of indulging in a paleolithic sulk on the threshold of Technology's Solution to All Our Problems), we should note that the argument is not that computers have no place at all in the English teacher's world. Spelling lists, for instance, can be taught through rote key-punching. A few very simple grammar rules can be similarly drilled. Even in these primitive efforts, however, the inital instructions to the computer will comprise nearly as much "literature" as the drill itself, making the content seem subordinate to the style.

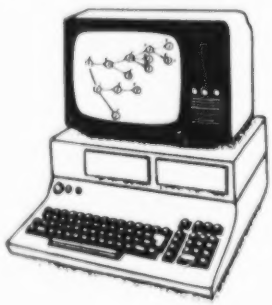
Among the absurd claims made by composition-computer hawkers these days are those for a system called *Story Maker*, which one proponent touts as able to "engage students in a creative story-making exercise." What does it actually do? It allows the student electronically to cut and paste sentences stored up in the computer's memory banks.

The bizarre effect of this is that the student "controls" the direction of the story but not the story itself. Woe to the one who wishes to mutate a programmed story by inserting his or her own experiences into the "composition." There can be no deviation from the computer's literary menu list.

Is this a program to encourage creativity? It is mere game-playing, and at a very low level.

A more ambitiously ill-conceived composition-computer program, developed at the U.S. Air Force Academy, proposes to involve students in, as one reviewer asserts, a "Socratic-type" (apparently better than merely "Socratic") dialogue, using questions from Aristotle's enthymeme. The student feeds her paltry thesis into the Aristotelian-Socratic-Air Force computer, and the machine blinks questions that, ostensibly, demand the student think more profoundly about her subject. Imagine the time this could save the teacher.

Of course, to accept the efficacy of such a program, one must also accept the orthodoxy of Aristotle's deductive, syllogistic approach to learning (a system strongly refuted by Bertrand Russell and other teachers of our century) and, adhering to this Aristotelian dogma, one must also accept that a computer fed on the rhetorical bones of the theory will be able to stay a jump ahead of the student's sinuous thought patterns and thus lead him gently toward the light.



Can a machine be Socrates? A glance at Socrates' "The Meno" (by no means the most subtle example of Socratic flexibility), in which the Great Teacher induces Meno's slave to "recall" principles of geometry, should demonstrate the speciousness of any claim that a computer can pursue the Socratic method with a student.

If Socrates bemoaned the loss of honesty and clarity when ideas became scripturally rather than orally exchanged, what would he say of this tertiary stage of communication—programmed wisdom?

Another elaborately vapid bit of composition computerization is *The Electric Poet*, developed at Florida International University. Advocates of this system giddily claim that at last a machine has been developed that can teach students to "create" poetry. One reviewer of the state of the art gasped that *The Electronic Poet* represents a "blissful marriage of technology and poetry," offering a "truly unique literary experience." Perhaps it is not entirely inappropriate to describe this program in sophomoric double redundancies, for the system itself is both sophomoric (in its facilely achieved euphoria) and redundant (in its syncretistic disordering of art forms).

With this "teacher," the student "poet," freed from the quaint burden of communicating anything sensible or moving to another human being, punches up letter-scrambles on the screen. The computer, as excited by gibberish as by ideas, responds by splashing symbol-keyed colors and shapes onto the screen.

It is all very flashy, kinetic, and "modular" (though essentially not different in conception from those plastic, light-nerved stereo speakers that blush in response to woofer and tweeter palpitations), and it has absolutely nothing to do with teaching student-poets the beauty and order of their art. It is gadgetry for titillation; as a teacher, it is less helpful than PacMan, which, if nothing else, at least rewards the player for correct responses. It is all style, and the content be damned. English Department Chairpersons would do well not to let their school boards see this one.

Computer programmers and salesmen use the acronym GIGO (Garbage In-Garbage Out) to designate "writers" who spend most of their time programming their machines to feed back drivel with justified margins. The experts know that no machine and no deluge of complex software is going to change a poor writer into a good writer.

No computer could teach even a six year old with a subnormal vocabulary of, say, three thousand words, how to express in writing his or her experiences. As Gamow demonstrated, as any composition teacher knows, such a writer's potential for unique expression is far beyond the ability of any computer to monitor. Only another human being can do that.

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Letters

THE WHOLE THING

Dear Editor:

The article in your March 1983 issue entitled "The Hidden Joys of One to One" by Rose Brown was most interesting. It gave me a much better understanding than I had previously had of what a conference-centered composition classroom is really like.

I was interested to note that the article's author uses a textbook entitled *The Whole Thing* by Janet Abbott, which is published by Prentice-Hall. Your readers might wish to know that they can obtain more information about this book by contacting Professor Abbott at Hartnell College in Salinas, California. If they wish to obtain a copy of the book itself, they can contact me directly at Prentice-Hall.

Thank you again for an interesting and stimulating front page article.

Sincerely,
J. PHILIP MILLER
Editor—English
Prentice-Hall, Inc.
Englewood Cliffs, NJ 07632

TV OR NOT TV—AGAIN

Dear Editor:

In response to Judith Ramos's letter (*inside english*, March 1983) about the two articles on tv, I would like to say that she and I do not basically disagree. I should also perhaps clarify a point or two. In my article, I had neither the time nor the space to explain the details that I would have liked to, and so some of them may be a bit vague. It seems clear, though, that James Moore and I do not disagree on tv's advantages. Tv is a device to be used when it is appropriate, as Ms. Ramos says; not the great educating medium that many educators have said, in explicit terms, that it is. Many people have suggested that tv (and now the computer) is the wave of the future and that the teacher should be only an adjunct, at best, to the use of it; many people have said that technology is making the teacher obsolete. Educational publications routinely print articles on the subject; skills centers and media centers have tv at their very core. The teacher *does need* to be defended.

It is no doubt true that the sluggish or unprepared teacher is little more effective than the dead hand of tv, but the students still react to this same live teacher in much different ways (and, I suspect, more beneficially for those students) than to the tv set.

As to educating students—and I mean it in the traditional sense of drawing people outside themselves and confronting them with new and often difficult situations and ideas, different views of things and new possibilities—I believe that tv is almost useless except to show them pictures that relate to the act of educating them.

Theater and dance, the visual arts, are a different matter as James Moore has so ably pointed out. These things are meant to be seen, and, lacking live performers, tv is the next best thing. I also think that Kenneth Clark's series, "Civilization," is an outstanding success that also serves to show the extreme limitations, even the slight silliness, of David Attenborough's series, "Life On Earth," whose only redeeming feature is the beautiful and intriguing pictures that he was able to show us, that were shot, no doubt, with great difficulty and patience. Tv definitely has its uses, but, as I have said before, they are limited.

Sincerely,
GORDON TAYLOR
Yuba College

FILM IN THE CLASSROOM

Dear Editor:

James Moore ["Television and Education," *i.e.*, December 1982, pp. 1,8] and Judith Ramos ["Letters," *i.e.*, March 1983, p. 2] have shared their success using the "PBS Series on the American Short Story" in their American short story courses. I wish to share my success using one story in the series, "Barn Burning," in my introduction to literature course.

In Faulkner's story, Mr. Snopes, father of our protagonist Sarty, has no redeeming qualities. faulkner's development of his character is completely believable. Always as cold as his pebble-colored eyes, as hard as his iron-gray brows, as shallow as his shadowless silhouette, as vicious as his claw-like hand, Mr. Snopes exhibits only contemptible behavior that ensnares Sarty in several crises before Sarty courageously betrays him: he has a higher loyalty than that to his father.

Yet in the dramatized version, shortly before the betrayal, Mr. Snopes and his sons share a tender moment when Mr. Snopes cuts and serves finger food to Sarty and his brother.

We all like to find some good in everybody, and my students appreciated this scene. One student's appraisal of it emphasized a great distinction between the story and the film: "It was like breaking bread, like a last supper." In the context of the film, it was like a last supper.

We considered the inevitable questions raised by this idea: 1. Does a last supper and then a betrayal suggest an analogy? 2. Was Mr. Snopes a Christ figure? 3. Was Sarty a Judas? We decided that even though the film is not Faulkner's story, it is a valuable aid in helping us to understand the questions raised by the story.

HELEN E. HARRIS
Mt. San Antonio College

SURFER'S SONG
(Or: Where's My English Class Today?)

Silhouettes against the sun,
Great black half-notes
Undulate in anticipation
As the irrepressible crescendo
Swells with rhythmic harmony
To the melody the surfer plays
In concert with the sea.

E. B. LEYSON
Fullerton College

IS THIS THE SUMMER?

If you aren't teaching summer school, perhaps this is your opportunity to participate in the community college section of the UCLA Writing Project, June 27th through July 28th. This is the summer and the project for you if you have been looking for

- professional renewal and stimulation
- a chance to work on your own writing
- fresh approaches to teaching ESL and basic writing students
- ways to qualify more students for transfer
- ideas for cross-curricular writing
- expertise in using peer editing groups
- the latest in research and techniques, e.g. imitation and modeling

The UCLA Writing Project meets Monday through Thursday from 9 to 3. Participants enroll in both English 272 and English 300 and receive 8 units of graduate credit. The tuition is $190; there are a limited number of tuition scholarships.

For further information, please fill out and mail this form to the Office of Academic Interinstitutional Programs, 1332 Murphy Hall, University of California, Los Angeles, CA 90024. Or call us at (213) 825-2531.

Please send me more information about the UCLA Writing Project Open Program, community college section.

Name Campus Home Address (Please include city and zip)

A STRATEGY THAT WORKS

Teaching Communication Skills Through the Summary

By JUDITH RAMOS
Moorpark College

Americans have an inveterate fondness for the gimmick, as witness the preponderance of "How to" books, magic ingredients, and "secrets" of everything from quick weight loss to instant wealth. In the teaching of college English, too, we constantly seek fool-proof new techniques to effect the metamorphosis of the student from fuzzy-thinking, disorganized, ungrammatical writer to logical, concrete, cogent communicator. Seminars in teaching college English present salvationary innovations for imparting thinking, reading, and writing skills with a minimum of essay-correcting effort. While I do not believe that the king-size-new-improved method exists, I strongly attest to the value of teaching one genre of writing, the summary.

Writing summaries trains students to read and, concomitantly, to think analytically, forcing them to identify and distinguish between thesis, major points of argument, and secondary or synonymous development. It polishes students' writing, for if they must recreate material in a fraction of the original, they must learn to formulate an accurate and comprehensive thesis statement, support it with substantiating points in some logical order, and glue together the whole with techniques of coherence necessary to all flowing writing. It proves to students the practical need for knowledge of grammar use, as the concentrated form of the summary requires them to substitute dependent clauses for sentences, prepositional and verbal phrases for clauses, and single words for phrases. Finally, writing summaries challenges students to widen their vocabulary, as they seek exact and, if possible, one-word synonyms for ideas expressed in more leisurely wording in the original.

I personally blur the distinctions between summary, precis, and abstract, ignoring prescriptions and proscriptions about length, order of point, treatment, tone, and whatever else to others distinguishes one from the others. Students can make fine distinctions as needed later in their lives. I describe the summary as a condensation (one-tenth to one-fourth) and recreation in one's own words of the essence of an original piece of writing. The summary is a brief restatement, not an evaluation or commentary. The student must be true to the original statement, no matter what he thinks of it. (Later one can do variations on the summary by teaching the summary-critique or the synthesis of two or more works.) If the original words, phrases, or sentences cannot always be reworded as well as they appear in the original, the student quotes them, learning, therefore, how to work exact quotes into his own text and learning to disdain plagiarism—points also taught in the writing of the research paper.

I teach summary writing in both my remedial English and freshman composition courses. In the first, I use summary writing as one unit of teaching, employing short essays, newspaper articles, editorials, and short stories as subjects for summaries. The chief benefit of the summary here is that it teaches a student to enter the writer-reader transaction actively in order to make a piece of writing truly his own. All of us, I'm sure, meet with the disheartening glazed stares and heavy silences when opening discussion on an assigned reading. If students have also been assigned a brief (one-paragraph) summary of the reading, then others besides the "star pupil" will have something to say about the material. I suggest that students summarize every subsequent essay read, even after the summary unit is through, and I give extra credit for these.

In freshman composition, I teach the summary at the beginning of the semester and require a summary a week of any essay of the student's choice from anthologized essays assigned for discussion that week. Such summary writing accompanies the writing of the traditional essays that comprise English 1. To both classes I emphasize the importance of

summary writing to all of their college work and suggest that the method be used in every course feasible (math is an exception) as a means of cumulative study. If one has summarized chapters of history, political science, psychology, business, anthropology, health science, and the like, he has at the end of any unit a solid base for review and study for unit tests, midterms, and finals.

Initially I work through summaries with the entire class, especially the first one or two summaries, in which I teach them step-by-step the process. Then students move on their own to increasingly longer material. Here are the steps in summarizing which I give my classes:

1. Read through the entire essay at least once.
2. Underline important sentences, phrases, words.
3. Copy the underlined material onto a sheet of paper, leaving space for revisions.
4. Study the transcribed material, adding notes from the original as necessary to clarify your ideas.
5. Condense and rewrite in your own words to the required length (*e.g.* 350 to 75 words for exercises, 1/10 to ¼ original otherwise).
6. Insert transitional words and phrases as necessary to show the relationship between ideas.
7. Check your summary to make sure it contains no ideas not in the original.

Eventually step three will be omitted or can be omitted at the start, each student adapting the steps to his own way of thinking and writing. For in-class learning summaries, however, I do take all students through all the steps. This first communal reading and underlining of a summary exercise is very important, teaching the students what to look for, what is vital in the subject essay. Of chief importance are substance words—nouns, especially key idea terms, and verbs that advance the author's statement. (Elemental grammar enters here for remedial classes.) Major adjectives (words, phrases, clauses) are also important, those that substantially define key nouns, but not those that serve as similes or figurative restatements of key ideas. Specific examples must be pared down—a movement diametrically opposed to the movement of essay writing (from general to specific). The student must be led to choose the most definitive example of a given point or incorporate the specific example into her summary statement. Coherence words are to be underlined if they signal steps or changes in the argument or otherwise qualify the author's statement: words and phrases such as *but, however, therefore, on the other hand, unless, if, then, first, second, finally.* Statistics, numbers, dates, and statements of fact are generally also to be underlined.

To illustrate a summary work-through, here is a sample 350-word exercise, underlined according to class decisions:

> The *domestic water supplies of cities* may come from rivers, lakes, springs, wells, or from basins which gather the runoff from the surrounding soil. *None of these sources can be regarded as safe,* regardless of precautions to exclude *sewage.* In fact, *contamination* of the supply by sewage in some cases is recognized. Proper *methods of purification are therefore necessary.*
>
> The *bacteria* in water *may be killed by boiling* for a few minutes, but *boiled water is unpalatable,* since it contains none of the dissolved gases which natural waters have in solution. Methods other than boiling are used, therefore, except in isolated or individual cases where other methods are not practical.
>
> *Large-scale purification* of water usually *involves* both *filtration and chemical treatment.* Dissolved salts and gases are not removed. Bacteria are either killed by disinfection action of certain chemical substances or removed along with other suspended material by filtration. If the water contains *much mud, clay or sand,* it is first *allowed to settle out. It then passes through the filter,* which consists of layers of sand and gravel. The filter may be designed to allow the water to pass through *slowly or rapidly.* If filtration is to be rapid, the beds of gravel or sand are shallow, and coarse material is used. Settling basins are almost always used in conjunction with rapid filters to remove most of the suspended material, which otherwise would collect in the filtering beds and retard the passage of water.
>
> These *rapid filters are not so efficient as the slow ones in removing bacteria,* but they do act very satisfactorily in removing suspended soil and substances which discolor water. The *complete removal of bacteria is not necessary if the water is disinfected by chemical treatment. A high speed filtration* plan can be operated to *produce* about 125,000,000 gallons of filtered water daily per acre of surface. This is *almost 50 times as much water* as can be obtained from a slow filter bed of the same surface.

This underlining is an important step in the teaching of analytical reading. The student should be led to choose only what is essential in the author's statement. Obviously, this choice should be effected inductively, by trial and error. I accept every student's suggestion for underlining material, then ask the rest of the class whether or not they agree that the choice *is* vital to the argument. Discussion of each choice ends in a democratic decision; but more importantly, the decision represents the results of weighing ideas and determining the relative importance of each idea. In this phase, too, the student learns subliminally the basic organization of good writing, the places of emphasis in paragraphs and sentences. He looks for the topic sentence of each paragraph. He identifies statements that sum up a major section of the essay. He must also be shown that he may need to make explicit a point that is only implied in the original.

The student now transcribes the underlined material onto a sheet of paper. Or, if a teacher wishes to omit this step (step 3), the student examines the underlined material to find areas where she can condense further. The class now begins the communal summary, deciding together on each sentence to be included. As individuals offer one statement at a time, I write it on the board. The rest of the class give rewording/adding/deleting suggestions, and we formulate the first sentence, and so on.

Working from either transcription or underlining, the student can often see graphically how an entire paragraph can

(Continued on Page 8)

IMPORTANT ISSUES DISCUSSED

ECCTYC's Spring Board of Directors Meeting

LITERATURE AND HUMANITIES COMMITTEE

The Literature and Humanities Committee explored the following concerns and proposed the following recommendations:

1) The sheer numbers of remedial courses required by the results of placement and proficiency testing may mean

that English departments must forsake sophomore-level courses.

THEREFORE, the L/H Committee recommends vigilance against narrowing the community college mission to remedial and technical education to the exclusion of sophomore-level courses.

2) The statewide budget difficulties which have caused discussions about differential funding may mean that community colleges will turn away adults with skills below the eighth-grade level.

THEREFORE, the L/H Committee recommends that the English faculty keep the open-door ajar BUT NOT AT THE EXPENSE of freshman- and sophomore-level courses.

3) Many classes in the humanities are being eliminated through defunding of programs.

THEREFORE, the L/H Committee recommends that the English faculty remain alert to imbalances in the program.

4) Placement testing will lead to prerequisites in humanities/literature courses and thus cause enrollment declines in such classes during this transition period.

THEREFORE, the L/H Committee recommends that these classes be protected in a variety of ways, such as averaging WSCH within departments or among classes of individual instructors.

5) The California State University and Colleges General Education list has separated out critical thinking as an entity apart from courses such as intermediate composition and literature, which have always taught and still do foster analytical skills.

THEREFORE, the L/H Committee recommends that students be allowed to apply second-semester composition courses to the critical thinking component of the basic skills cluster.

6) Currently, half of credentialed teachers are coming from out-of-state, and projections for shortages in all teaching fields by 1987 might mean renewed interest in the liberal arts.

THEREFORE, the L/H Committee recommends that colleges develop interdisciplinary liberal studies programs or multiple-subject majors (programs that allow students to waive the national teaching exam) for students considering careers in teaching.

REMEDIAL AND COMPENSATORY EDUCATION COMMITTEE

At the Spring meeting of ECCTYC's Board of Directors, 7-8 April 1983, a subcommittee spent several hours discussing many of the ramifications of CPEC's report on remedial education in California: "Promises to Keep" [see Sacramento Scene, *i.e.*, March 1983, p. 5]. CPEC, as well as other groups, has raised the question of whether it is the proper function of colleges and universities to teach remedial courses. It has said that remedial education should not be the business of colleges and universities, but, recognizing the realities of current academic life and with a nod to the State's Master Plan for Higher Education, has recommended that the University of California and the California State University and Colleges give up their remedial courses and turn the whole job over to the community colleges. The report does suggest that what is remedial at the CC's may be of a different (lower) order than at the universities, but also says that some courses are simply too elementary even for the CC's. With this idea in mind, CPEC suggests that the CC's adopt what it has chosen to call an "academic floor" below which students would not be admitted, say at around the sixth grade or so (a sort of newspeak term for entrance requirements). Those who would be under the floor, so to speak, could do any necessary work through their high schools and adult education programs.

After discussing the report, ECCTYC's Board adopted the following resolutions:

1) BE IT RESOLVED THAT ECCTYC concur with CPEC's recommendation that the California Community Colleges continue to be considered, in the long term, the primary post-secondary provider of remedial courses and services in reading, writing, and mathematics and,

FURTHERMORE, that full credit funding continue to be provided for these functions.

2) BE IT RESOLVED THAT English as a Second Language (ESL) be removed from the category of remedial courses and be recognized as a full academic discipline and, therefore, receive full credit funding.

3) BE IT RESOLVED THAT ECCTYC continue to support its commitment to maintaining academic standards and that the students' ability to profit from instruction be demonstrated by verified student growth rather than by an academic floor.

PLACEMENT AND PROFICIENCY TESTING

PLACEMENT AND PROFICIENCY TESTING COMMITTEE

After a thorough exploration of the issues, the Placement/Proficiency Committee brought the following motions to the ECCTYC Board of Directors, who passed them unanimously:

1) The Subcommittee on Placement/Proficiency Tests moves that ECCTYC adopt the position that placement testing is a college-wide activity and that administrations should support financially any reasonable testing procedure established by the English departments, including payment of readers.

2) The subcommittee further moves that ECCTYC support the position that English and reading instructors should be central in determining what constitutes proficiency in readin and writing for the AA or AS degrees.

CSUC'S HIGH-SCHOOL ENGLISH REQUIREMENT: A RESPONSE

By JIM MOORE
Mt. San Antonio College

At the recent ECCTYC Board of Directors meeting in Half Moon Bay, CSUC's Alice Brekke came to us with an interesting dilemma, which may create an interesting opportunity for two-year colleges.

She noted that the CSUC entrance requirements now include four years of high-school reading and writing. But since not everyone graduates from high school with four years of reading and writing, and many CSUC students go to a two-year college in between, what courses should satisfy that "high school" requirement?

This really has nothing to do with the equivalency of our freshman comp or other basic courses to those of CSUC: these articulations have been made and they remain. So that if your student takes English 1A, CSUC will honor it, but might still not admit your student because that fourth year of "high school" English hasn't been taken.

Colleges that have a course like Mt. SAC's English 54, General Communications, would seem to be in an ideal position to serve this need. We designed English 54 more than twenty-five years ago as a combination, a "catch-all" course, one specifically for students who were probably never going to take another English course. It included reading, writing, speaking, and listening.

Like most courses, English 54 grew to have more uses, and it suffered the vagaries of academic cycles. It became a good course for someone who'd been out of school awhile, a "brush-up" before getting into the freshman-comp sequence. It did serve as high-school credit for some students who had never finished high school but, being over 18, had gone on to a community college. It served as a testing ground for some non-native speakers, before we got our ESL/American Language program into gear. It even took on the aspect of a neo-technical writing class, depending upon who was teaching it.

However, as academic requirements changed, it also became not *the* "terminal" English course for those not interested in transfer, but simply another English course, one competing for students among all the others—grammar reviews, sentence improvement, even some non-transfer lit courses. Its clientele shrank, but we kept it going, largely because we felt there was a real place for such a general course.

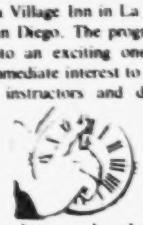
We have been battling out changing our graduation requirements for several years, and this year we finally finished the job. Lo and behold, English 54 became a primary course for graduation—having elements of both writing and speaking, it could satisfy both those areas. And now, if the CSUC system is really serious about a reading/writing course *not* in the English 1A sequence to satisfy high school requirements, English 54 may again find its proper niche.

Having taught the course off and on for twenty-five years, I can say that it is solid, varied, and frequently fun. I always find that I have taught the students something of value. So I suggest to other colleges a study of this kind of "general English" course. Your students may thank you for it.

STATEWIDE CONFERENCE UPDATE

By SHIRLEY SYKES
San Diego Mesa College

Again we remind you to mark your calendars for the ECCTYC Statewide Conference to be held 3-5 November at the La Jolla Village Inn in La Jolla, just north of San Diego. The program is developing into an exciting one, offering topics of immediate interest to community college instructors and department



chairs: from classroom-based research to political issues facing English departments; from burn-out to remedial writing to ESL; from reader response in teaching literature to using the computer as a teaching tool—and much more. Also included will be three informal discussion groups on favorite reading, creative writing, and writing and evaluating texts. Several presentations will be given twice to allow participants the widest possible choices. Also included are the Friday luncheon and two general sessions, one of which will feature Jack Smith of the *Los Angeles Times*.

Around mid-September, department chairs will receive complete registration and hotel reservation information, both for themselves and to give to interested members of their departments. We urge you to check with your department chairs in mid-September for complete registration information. If you would like to receive registration information directly, please write to William Decker, College of the Sequoias, Visalia, CA 93277.

ASSESSMENT-PLACEMENT: WHOSE RESPONSIBILITY A REPORT ON LARC

By MARY ANN COX
San Joaquin Delta College

On 7 and 8 April, ECCTYC regional directors, representing instructors of English in our state, met to review current fiscal and academic issues affecting English programs. One major concern focused on recent changes in assessment-placement practices at our community colleges and on the body apparently coordinating these practices: the Learning, Assessment, Retention Consortium (LARC).

It is no secret that we are in the midst of a change returning us to assessment-placement. The California Postsecondary Commission (CPEC) has recommended in their *Remediation Study* that the "Board of Governors of the California Community Colleges take steps to ensure that all Community College districts establish comprehensive assessment-placement, advising and follow-up programs." ECCTYC is not opposed to providing students with information regarding their reading and writing-skills levels and with appropriate courses to serve their needs. But ECCTYC is concerned that English instructors be instrumental in developing and implementing these assessment models and appropriate courses.

Because we are the responsible professionals, we have many questions regarding LARC's identity, purpose, and influence in this process.

WHO (WHAT) IS LARC?

The LARC program guide defines this organization as "Fifteen Northern California Colleges who have joined in efforts to translate issues and concerns about student learning into action by forming the Learning, Assessment, Retention Consortium." Although this northern branch was formed in 1981, there are now four other independent but interrelated branches: LARC South, LARC Bay/East Bay, LARC Central Coast, and LARC South Bay Coast.

WHAT IS LARC's STATED PURPOSE?

LARC reports that "based on the assumption that an assessment system has a critical role in influencing learning and retention, the goal of this Consortium is to concern itself with the practices, problems and promises of assessment." Its objectives include: (1) to develop an information and support network, (2) to examine uses of assessment beyond testing and placement, (3) to develop position statements, and (4) to engage in cooperative planning for improved college services.

WHAT ARE LARC's ACTIVITIES?

LARC has three primary types of activities: providing conference workshops, developing research program guides, and coordinating visiting teams. Conference topics include Developing Assessment-Placement Models, Sharing Assessment-Placement Data, Implementing Student Follow-Up Systems, and Designing Basic Skill Math Programs. The research "Program Guide" developed by LARC North contains descriptive data for fifteen northern California community colleges on total enrollment; retention figures; testing systems, and instruments in reading, writing, and mathematics; and alternative assessment-placement systems; as well as descriptions of remedial and developmental programs at the fifteen colleges. Models for the development of assessment-placement systems are also included. At present, LARC is composing a manual on the statistical aspects of developing and validating assessment-systems.

HOW IS LARC FUNDED?

Each participating college provides a stipend to its regional organization. Also, LARC received a grant from the Fund for Instructional Improvement for 1982-83.

WHAT IS LARC'S INFLUENCE STATEWIDE IN SUPPORTING AND PERHAPS MANDATING ASSESSMENT-PLACEMENT SYSTEMS?

This is difficult to judge. However, the Community College Chancellor's Office is represented by Dr. Ernest Berg on the LARC steering committee as is the California Association of Community Colleges (CACC) represented by Dr. Peter Hirch. These groups have participated in a common effort to define remediation terminology for statewide usage.

ECCTYC is not necessarily opposed to LARC's efforts. However, we do have questions regarding how much influence LARC should have in a field that is by definition the responsibility of English instructors to assess and develop students' reading and writing skills. To what degree are English instructors having the opportunity to serve on individual campus LARC teams? In an effort to take a proactive role in continuing to best serve the needs of our students, ECCTYC has written Chancellor Jerry Hayward expressing our need to be directly involved in the assessment of English skills and the implementation of student placement in appropriate courses.

Each of us needs to take an active role on our campus and participate in the many decisions regarding assessment-placement and English instruction.

ENGLISH ASSESSMENT BEGINNINGS

By JEANNETTE WEBBER
Santa Barbara City College

Even in this day of statewide LARC groups and widespread assessment and placement, not all colleges have evolved a testing system that pleases them. What would be useful to a college barely into the testing process? That question prompted the following essay, an opening perhaps for a discussion of assessment in these pages.

In 1979, the English Department at Santa Barbara City College voted unanimously that a mandatory testing and placement program be instituted on our campus. They agreed on two principles: 1) that the present situation of self-placement and administering screening essays the first day in each class with results only advisory was not working well and 2) that they would support whatever testing plan the department administrative committee developed. Without this consensus, it would be difficult for a department to create an effective testing program regardless of administrative support. Institutional support is, of course, essential in establishing a testing program, for everything from room usage, publicity, and duplicating to cooperation with counselors, admissions, and other college-wide services. Seeking such support is much easier with the department solidly behind assessment. Teachers will be asked to contribute their time, uphold the placement, and cooperate with the process, which they can do only if they believe in it. The climate is certainly right today for them to believe in the desirability and necessity of assessment.

Rather than give a detailed history of our testing, since most colleges have developed or are developing some sort of assessment and placement program, my purpose here is to use some of our experiences to outline process and problems, to open the discussion.

Our mandatory testing began in the fall of 1980, after a year of examining various approaches and then developing and refining one. This was first-week testing. Students signed up for the hour they wanted English and instructors were assigned a schedule, but the roster was determined only after students completed a reading test and writing sample. Faculty participated in the holistic training session and the reading of these essays for two long afternoons without pay because they were not meeting their classes during this week. All contract and hourly instructors participated, and as anyone knows who has experienced holistic readings, the side benefits are many. Faculty morale is strengthened, since everyone is aware of their common enterprise: sitting around tables reading essays together. Standards of performance and course expectations become more explicit and consensual in the process of creating and applying a rubric and cut-off points for various levels of composition classes. The training sessions that preceded each reading on each topic (we use only one topic for each testing period) focused on the borderline papers and stimulated valuable discussion and clarification.

The actual placement was done by the department's administrators (the Chair and Directors of Composition and Reading) after tutors entered test scores on the master rosters for each testing section. Sometimes this necessitated rereading of essays, either because of a high discrepancy between the reading and essay scores or because the test results hadn't corresponded to the courses offered at that hour. We could change the course to be taught by an instructor at that hour, but if we were just a few students short, we would reread borderline papers to find students to move up or down. This was not a happy solution but a pragmatic one, addressing a problem pre-registration testing would eliminate.

PRE-REGISTRATION TESTING

Early testing remedies the terrible rush the first week. Students are given their placement results and teachers their typed rosters at the end of that week: without computer assistance, however, this was a superhuman effort for 1600 students; even with computer assistance, the last two semesters, we were under tremendous pressure. When our college president established a College Readiness Committee, the English department became prime movers on the Assessment Sub-committee with the chief purpose be-

ing to establish pre-registration testing in English and in math if the math department was interested. Within a year, beginning during fall 1982 for the spring 1983 semester, we did initiate such testing.

One complication is that the essay reading now must be done in addition to teaching. Our solution was for the Director of Composition to use some of her released time to oversee the readings which were done by a small group of faculty volunteers paid at an hourly lab rate. The cost for reading each essay twice (with a third reading where there wasn't agreement) came to $1.00 an essay. We now are examining the usefulness of writing-skills tests in determining rough placement, so that essays need be read only for students falling in the gray areas between clear placement scores.

No testing program is better than the instrument used. Instructors of both composition and reading classes have expressed satisfaction with the placement of their students, so we feel confidence in our tests: the Stanford Diagnostic Reading Test, blue level, form A, and the writing sample. Other reading tests may better serve other colleges, but the norms should also suit your student group. It may take a few semesters of trials to determine the best test and appropriate cut-off scores, and during this time fair consideration must be given to student appeals.

BENEFITS OF TESTING

It is essential that students regard their placement as firm and that they be convinced that being placed at the appropriate level for their needs and abilities is to their clear advantage, not only for English but for their overall success in college. We have found that complaints over placement, requests to be re-tested, and poor morale in the developmental classes have greatly diminished since we began testing. It's a program well worth the effort, and is being expanded. Not only do we have assessment for English and math, but other disciplines are establishing skills prerequisites and eligibility levels. For fall 1983 these will be advisory, but eventually we intend to make them mandatory, in an effort to increase student success and reduce attrition.

Further information on testing is available through your area LARC and through the National Testing Network in Writing which publishes a newsletter. (Ms. Barbara Schaier-Peleg, Coordinator, The City University of New York, 535 E. 80th Street, New York, NY 10021. 212-794-5682)

REviews

"REviews" features discussions of books and media programs that are suitable for use in writing or literature courses or that have special interest for teachers of English. These reviews should be from 100 to 500 words and should evaluate the book's or program's effective use in a classroom, in a learning resource center, by an individual student, or by the instructor. Include with the review all pertinent publication information, the number of pages or length of running time, and the cost.

WRITING AS THINKING

By ROBERT INCHAUSTI
American River College

This is exactly the kind of freshman rhetoric that many instructors of English have been waiting for: one that makes explicit links between the process of composing and the act of thinking. Susan R. Horton takes a theoretical approach in *Thinking Through Writing* without being merely abstract. She asks such questions as "What is writing and why do it?"

"What is an essay?" "What is a concept, and what do concepts have to do with writing?" And her answers are useful, direct, and to the point.

Writing, she tells us, is "the mind's way *of thinking beyond* what it can think without the aid of paper and pen." We do it so that we can extend and sophisticate the categories of thought through which we apprehend the world. An essay is an adventure in thought, a way to think beyond what we know. Concepts are ways of seeing things, the basic assumptions and identities that make up our world views. With them we build our writing, says Horton, who sees expository prose as essentially the defining of concepts and the relating of them to one another. Concepts *are* the categories through which we experience the world, and writing is nothing less than the radical act of remaking our universe by remaking and resorting our concepts.

Horton's book offers over a hundred practical strategies and tactics to improve one's writing, and explores such things as how our minds work, where ideas come from, how we form concepts, how we judge between them, and how we qualify them. The last chapter offers a ten-stage procedure for composing an essay from the prewriting stage to editing the final draft.

But if Horton offers us a succinct and useful conception of the writing process, it is, nevertheless, a limited one. And teachers using this text will want to be

careful not to embrace Horton's reductive pedagogical formulation for the ultimate philosophical explanation of the nature of writing. Horton takes her models for the thinking process mainly from writings in the philosophy of science, but one can imagine any number of useful rhetorics built upon radically different epistemologies of the composition process. The publications of the Naropa Institute offer an example of a possible counter-tradition, as do the writings of such expository theorist-innovators as Roland Barthes, Charles Olson, Fredric Jameson, and Mary Daly. These writers built personal styles as well as new philosophies of rhetoric around unconventional appraisals of how it is we come to know things about our world.

Susan Horton's rhetoric provides, however, a useful, common-sense approach to writing as thinking. As such, it is a valuable primer. But there are other, less common and less scientifically sanctioned, approaches to the art of composition. And someday we may see their poetics embodied in a text. But until that day comes, texts like Horton's—if properly qualified—offer us a way to demonstrate to our often skeptical students, the links between writing and thinking.

□ Susan R. Horton, *Thinking Through Writing*, Baltimore: Johns Hopkins University Press, 1982, 217 pages, $8.95, paperback.

A DIFFERENT READER

By MARTHA H. DUFFY
Saddleback College

The Heath Reader by Boyd Litzinger is a delightfully refreshing alternative to the usual, often dull, freshman composition reader. Although Litzinger's book shares certain features in common with other books of its kind, it differs sufficiently in enough areas to commend it to the instructor who is bored with stereotypical readers.

Like many readers, this one is organized around the various patterns of development, but it is unique in that it is organized thematically at the same time. Like many readers, this one contains selections followed by questions on the reading, vocabulary, and topics for writing—many quite interesting, incidentally. And like many readers, Litzinger's includes a brief glossary which defines all those terms students should but often do not know.

Unlike many readers, however, *The Heath Reader* offers fresh material in its contents. More than one hundred classical and contemporary authors ranging from Pliny the Younger to Nikki Giovanni are represented here. Litzinger also seems to have chosen more material by women writers than most other readers choose to offer. Chapters begin with minimal editorial introductions, present several fairly brief prose entries to illustrate a particular rhetorical mode, and include poems and short stories all of which relate to a single theme.

The quality of this wide range of selections is outstanding. These models of form are stimulating sources of ideas as well. In his "Preface" Litzinger writes, "Considering the current make-up of college curricula, the freshman reader may offer one of the very few chances some college students have to meet the classics." To that end, *The Heath Reader* is a worthy vehicle.

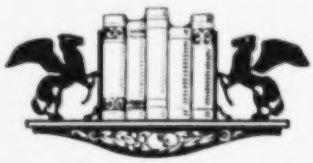
Moreover, the models are sophisticated, yet accessible, offering the fair to excellent student an opportunity to "play up" to a challenging level of exposition.

For this reason, this reader is not recommended to the poor or remedial student. Nor is it intended as a replacement rather than a supplement to a basic text, even though its appendix "Writing the 500-word Essay" supplies helpful guidance. The reader is even suitable for use by the second semester composition student, since it contains chapters on persuasion and interpretation.

Only two flaws weaken *The Heath Reader*: one or two entries are rather obscure, and the book contains no index.

These minor faults notwithstanding, Litzinger, himself a teacher for nearly thirty years, has produced a reader of remarkable scope. I recommend *The Heath Reader* enthusiastically.

□ Boyd Litzinger, *The Heath Reader*, Lexington, Massachusetts: D.C. Heath & Co., 1983, 475 pp. Instructors guide available, $9.95.



ENGLISH LESSON

As a teacher of English,
I'm tired to death
of this new wave of language
innovation. Oh, I'll give
place to poetic license
It's the oral nightmare
that puts my mind to sleep
and the rule that artists
can do no wrong who know
the rules and break them
for good reason, but my God!
days but keeps me awake
nights. Every freshman's an
Eliot via the rhetorical
question "See what I mean?" or
the mind draining parenthetical
that interrupts "Right?"
whatever meager content might
have been present. Then, OK? there's
that damnable preposition "like,"
not a forthright "Like hell
I will!" or even the poetical "O,
my luve is like . . ." both, right?
honest, see what I mean? but a
"Like wow!" There's got to be
something, OK? behind this
right on! assembly line
innovation, I mean, yeah!
what's happening man? or
we're like in for it for sure,
know what I mean?

JACK LYNCH
Grossmont College, Retired

THREE TEXTS FOR AN ENGLISH LESSON

Spuria—dubia—vera,
The Latinist sorts our texts
Like an old man at a book barrow.

Spuria—dubia—vera,
Editions are vexed, he says,
Because
light was wintry
ink watery
scribe rheumy
quill splayed
membrane torn.

Spuria—dubia—vera,
What do they mean anyway?

"Spurious! Dubious! Veracious!"
I strain in that old priest's shadow.

And that's English, is it?
Listen, lad:
Spuria—dubia—vera,
Fake——moot——good.

TOM O'KEEFFE
Orange Coast College

PRESIDENT'S MESSAGE

The Way It Works

Prior to 1970 or so, national professional organizations (NCTE, MLA, AAUP, etc.) dominated the educational scene in California. However, as state control tightened, their influence diminished; with the advent of collective bargaining they all but withdrew from the scene. The void was at least partially filled by statewide organizations, for example the three English Councils, the Liaison Committee on English, and LARC.

As state financing of public education increased, the legislature established monitoring units, chief of which is the California Postsecondary Education Commission. CPEC is a critic of education more than it is a friend to education. It is out to prove its worth and solidify its influence; since it is entirely dependent on the State Legislature, it has become increasingly a tool of the legislature. It has grown to think almost exclusively in terms of cost, not in terms of need or in terms of student welfare. It is more favorable to vocational and job-training education than it is to academics.

Attempting to balance the influence of CPEC is the Articulation Council, comprised of representatives from the four segments of higher education in the state: community colleges, University of California, California State University and Colleges, and private/independent colleges. Though this council has been in existence for many years, it was never too active until the segments, seeing it as a defense against the legislature and CPEC, rushed to support it in the 1970's. Working within the structure of the Council does present some problems. First, the Board of Directors who must pass on all actions is heavily dominated by administrators, many of whom represent areas other than academics, and all of whom are full-time in the field with little opportunity to establish working relationships with or to lobby the legislature. Second, the backbone of the Council is a rather cumbersome liaison committee structure; the committees find it hard to deal with the Board of Directors and tend to operate in a vacuum.

Dissatisfied with the politics of CPEC and the cumbersome nature of the Articulation Council, faculty members tried to recoup their loss of control by establishing a statewide organization of Academic Senates at each segment of public higher education, and by providing for close ties among the Academic Senates. The statewide Academic Senates speak for the instructors in their respective segments.

What does all this mean to individual departments and to our curriculum? One thing it means is that we must establish statewide professional groups in our disciplines. We have done that in English. We have ECCTYC—the English Council of California Two-Year Colleges—which speaks for the discipline of English. Through such a professional organization, English instructors can influence CPEC, the Articulation Council, the Academic Senate, the CSUC and UC systems, and even the State Legislature. CPEC consults ECCTYC when forming committees that have anything to do with the discipline of English; members of ECCTYC serve on the Liaison Committee on English. ECCTYC meets jointly each year with the CSUC English Council and the UC English Council, setting policies and procedures in such areas as transfer, testing, and requirements. Furthermore, the CSUC Chancellor's Office seeks recommendations from ECCTYC in naming liaison personnel to existing CSUC Committees on English. ECCTYC and the Academic Senate have named liaison members to attend their respective meetings. The State Chancellor's office requests participation from ECCTYC on appropriate Chancellor's advisory committees. And ECCTYC does have a member representing its interests in Sacramento at the State Legislature. We must remember that the way to establishing a strong voice is by establishing a strong organization to represent us and by continuing to support actively that organization.

JIM CAGNACCI
President, ECCTYC
City College of San Francisco

Round and Round We Go

By GORDON TAYLOR
Yuba College

The State Legislature is currently working on SB 851 (Alquist), the new financing bill for California's community colleges (CC's). It is meant to replace the current financing structure, which expires this June. SB 851 is currently in committees, and although the main provisions have been set forth, the bill itself remains to be written.

A group called the Community College Finance Coalition (made up of people from sixty-nine CC districts, the CC Board of Governors, the CC Trustees' Association, the Academic Senate of the California CC's, the Faculty Association of the California CC's, the California Federation of Teachers, the Association of CC Administrators, the California Association of CC's, the California Teachers' Association, and a bunch of others—almost too large to be useful) is setting up the bill, and Senator Alquist is carrying it. The main lines, as they exist currently, do not suggest much that is new but rather attempt to keep the CC's moving along somewhat in the same directions that they have been going these past few years.

The bill would establish 1982-83 as the base year (minus the $30 million taken away in the Budget Act of 1982—the hit list) for calculating a district's income, provide 6 per

cent to pay for inflation in 1983-84, pay for each succeeding year based on the previous year's ADA, allow for a district's growth based on changes in the adult population of that district (which would allow for major changes and for particular cases like numbers of refugees, unemployed people who need to be retrained, additional workers in high-tech industries); it would pay for inflation at the rate indicated by the index of the cost of government goods and services, provide a means to equalize the amounts of money that different districts get based on some kind of statewide average, and set the break between small and large districts at either 3000 or 4000. This bill would contain no sunset provision, that is, no expiration date.

Within these main proposals are the ones that actually determine what we will be doing. The bill would separate credit from non-credit courses and pay for them differently as is currently proposed (related to increments and what are now coming to be called decrements in the amounts of money paid): $1,100 per ADA for non-credit courses rather than the approximately $2,000 now being paid for the credit ones; however, it would grant the same 6 per cent for inflation as for the others. The Coalition has, as yet, suggested no means to raise the necessary money: whether to raise taxes or to somehow make it self-supporting. The bill would also allow for a 2 per cent decline in a district's ADA, but without the district losing any money in the year that the decline occurred.

According to one version that I heard of, money would be paid to a district for its ADA without designating how the district could spend it. It is the current practice, but, if the bill were to continue it, the question of differentiated courses and funding (remedial and others) would be moot.

Another idea that is working its way around some circles is differentiated funding, an idea that has many awkward and difficult ramifications. It seems to mean that whoever decides these things—the Legislature, the California Postsecondary Education Commission (CPEC), the CC Chancellor's Office—would pay for some courses more or less than for others, depending on whether they thought that the courses were more or less important or required a higher or lower ratio of students to teachers. History or chemistry would get less per ADA, say, than English composition because the history or chemistry teacher could handle more students at a time. The CC Finance Coalition seems to be considering something along these lines. In any case, it is something to watch for since the idea has already been put into practice with the differences between regular college courses and those that are considered remedial.

SACRAMENTO SCENE

SB 1204 (Carpenter) would place a full-time faculty member on the CC's Board of Governors (B of G). According to reports, the Chancellor's Office and the CC Trustees' Association are opposing it. The boards of the other two segments of higher education, the University of

California (UC) and the California State University and Colleges (CSUC), have teacher-members, and this bill would give equal treatment to the CC's. SB 1204 is presently in the Senate's Education Committee and will have been heard on 13 April 1983.

And then there is the question of fees at the CC's. The response is a long story. In March 1982, the Legislature, in the Assembly Concurrent Resolution 81 (ACR 81), asked CPEC "to study 'the impact of student charges on access' to the State's colleges and universities." CPEC then asked the CC's B of G to "develop a contingency plan for a statewide mandatory charge, and make recommendations about specific issues . . ." CPEC also recommended that "for 1983-84, mandatory statewide fees should be imposed only if the State could not (a) replace the one-time revenues used in 1982-83, (b) maintain existing levels of revenue per student in constant dollars, or (c) fund reasonable enrollment growth in courses or programs with State priority." In February 1983, the B of G sent along its statement on fees, but it did not satisfy CPEC, and "the Legislative Analyst found it to be 'virtually worthless' for legislative guidance." In other words, the B of G rejected the idea of fees and the others were not pleased.

(Continued on Page 8)

SUMMARY

(Continued from Page 3)

become in the summary a single sentence. For example, the first paragraph lends itself to the crafting of the sentence, "Cities' domestic water supplies are generally sewage-contaminated and require purification." This was not my students' first choice, but one we sculpted from the original. At this step the teacher has an excellent opportunity to teach applied grammar. For example, "the domestic water supplies of cities" is streamlined by use of an apostrophe to "Cities' domestic water supplies." "None of these sources can be regarded as safe," "exclude sewage," and "contamination" are examples of synonyms.

The second paragraph, too, can be reduced to a single sentence: "Boiling produces unpalatable water, so filtration and chemical treatment are preferred." The conjunction "so" allows for this to be a one-sentence statement, as well as establishes the cause-effect relation between clauses.

The last two paragraphs can be condensed into three sentences: one describing slow filtration, one describing fast, and one comparing the two as to relative efficiency. Since some material is stated in both paragraphs—three sentences in the original claim that chemical treatment is one method of purification—it is claimed only once in the summary.

Here is the summary in 70 words of the original 350-word writing:

> Cities' domestic water supplies are generally sewage-contaminated and require purification. Boiling produces unpalatable water, so filtration and chemical treatment are preferred. In slow filtration, impurities are settled out before the water is put through the filter. In the less efficient rapid filtration, only suspended material is settled out, and remaining bacteria is disinfected with chemicals. Rapid filtration produces fifty times as much water per day as does slow filtration.

Another helpful method of summarizing is demonstrated by Hans P. Guth in his *Words And Ideas: A Handbook for College Writing* (Belmont, CA: Wadsworth Publishing Co., 1980). He establishes a framework of points or topics into which one fits the contents of a summary. These are "key idea," "essential qualifications," "synonyms" (words, phrases, or ideas restated), "added step(s)," "major transition," and "explanation." The student elicits from the original the ideas which fit each topic. He reduces synonyms to one all-inclusive word or statement. Then he puts together his gleanings into sentences within a coherent paragraph. Such a procedure works well for students adept at thinking in terms of blocks of logic. But it can also be used to teach students to think in such large-logic terms.

In offering advertisements for the summary, I can point to its wide use in school, in industry and the professions, and in practical daily life. Its use as a technique of study I have already pointed out. It is, moreover, a chief genre of writing used alone or in combination with other rhetorical types of development in essays and essay tests, research papers, and theses. On the job, summaries are used in memos, weekly or monthly work-completed reports, project descriptions, proposals, and in every other report generated by corporations. The law profession is built on the expert use of the summary in the preparation of briefs and abstracts. Applications for colleges and universities often require a profile or autobiography, a summary of one's entire life. Gaining a job interview depends heavily on the resume, a summary of one's productive life. There is no dearth of justification for teaching the college student how to prepare articulate summaries. The summary is above all one of the finest methods for effecting Professor Henry Higgins' commendable desire: to "straighten up the mess that's inside."

News From Our Regions

Upstate/Downstate has four new editors: Jack Gill, San Mateo College, for Regions I, II, and III; Bert Woodruff, Fresno City College, for Regions IV, V, VI; Lois Powers, Fullerton College, for Regions VII and VIII; and Ann Matoruff, Palomar College, for Regions IX and X. Send any *Upstate/Downstate* news to them or to the directors of your region.

REGION II: SAN FRANCISCO BAY

Directors: John J. Cullen, City College of San Francisco; Patricia McGrath, Chabot College.

Three issues of current interest were the topics for presentation and discussion during the Friday Afternoon Conference at Chabot College, 6 May.

Hal Lubin of Chabot Valley Campus gave a presentation on LARC, focusing on "Practices, Problems and Promises of Assessment."

Tamara Lucas of California State University, San Francisco discussed "Paper Correcting and Conferencing for ESL Students in Non-ESL Composition Classes."

The third session, led by Anne Stolz of UC Berkeley and the University of San Francisco, was on "Modeling the Small Group Process in the Large Group."

REGIONS I (N. CALIFORNIA), IV (NORTH VALLEY), V (CENTRAL/SOUTH VALLEY)

Thirty instructors attended an inter-regional conference held on the CSU Sacramento campus on Friday afternoon, 4 March. Ted Hornback, Department Chairperson of the Sac State English Department, kindly offered the facilities of his campus, and Regional Directors Gordon Taylor and Ken Cooney of Region I took responsibility for those niggling details of money and refreshments. Jim Cagnacci, President of ECCTYC, designed the program and, in addition, presented one of the two concurrent sessions, this one on the effect of local campuses of the State of California's efforts to formulate statewide guidelines on the role of the community colleges and how that role will be financed. The other concurrent session was presented by Bill Hotchkiss, a novelist, poet, and community college English teacher, who spoke on the inter-relatedness of his careers as a creative writer and as a teacher of composition, and read from some of his work. Following these two sessions, W. Turrentine Jackson, Professor of History at the University of California at Davis, spoke on his use of classics of American literature in his courses on the history of the American West. The response was enthusiastic—we envied those lucky teachers who have participated or will participate in his NEH summer seminars—so enthusiastic that we may have made him miss his plane for a meeting in Los Angeles. The conference concluded with brief regional business meetings and a social hour.

REGION V: CENTRAL/SOUTH VALLEY

Directors: Bert Woodruff, Fresno City College; and one vacant position.

Miriam La Chance of College of Sequoias will present a paper at the National Women's Studies Association meeting in June at the University of Ohio and will also be on sabbatical next year to continue her study of Jane Ellen Harrison's work. The title of her paper: "Erich Neuman's *The Great Mother* and Jane Ellen Harrison's *Prolegomena to Greek Religion* Applied to the Struggles Between Masculine and Feminine in the Theseus Myth." Bill Decker from COS spent his Spring, 1982 sabbatical at the University of Massachusetts, and Greg Seastrom from COS is currently on sabbatical studying composition at Cal State Fresno.

Merriem Palitz reports from Bakersfield College on a successful series of workshops on writing across the curriculum. With twenty to thirty instructors from disciplines as diverse as industrial education and physical sciences attending the four meetings, they covered a range of topics—such as designing good writing assignments, identifying the characteristics the participants desired in their students' writing, and evaluating papers.

Conrad Discont of Fresno City College has been on exchange this year with Joan Ostlund of Hawaii. Joan has made a valuable contribution to Fresno through teaching an English 51 section (our sub-English 1 course) for foreign students.

REGION VIII: SOUTH LOS ANGELES

Directors: Kevin Burne, Long Beach College; Steve Montgomery, El Camino College.

The new board members of Region VIII are Sunny Laub, Santa Ana College, and Lois Powers, Fullerton College.

REGION IX: SAN BERNARDINO

Directors: Jim Moore, Mt. San Antonio College; Jack Mitchell, San Bernardino Valley College.

Mt. San Antonio College's eighth Writers Day Festival attracted more than 600 devotees of the printed word last 12 March. It was probably the largest turnout in the event's history, according to WDF coordinator Jim Moore, Mt. SAC English department chair.

Star attractions were SF savant Ray Bradbury and L.A. *Times* columnist and personal essayist de luxe Jack Smith. This year's WDF stressed youth, with 25-year-old Jack Skelley, New Wave poet from Venice's Beyond Baroque center, recent Cal State Fullerton creative writing student Donald Starwood (*The Memory of Eva Ryker*), and playwright-performer Jeffrey Haddow (*Chekhov in Yalta, Scrambled Feet*) showing the fans that writing can still be done, even by the young.

Also on the WDF menu was *Times* theater critic Dan Sullivan and the threesome (Carolyn See, Lisa Kendall, John Espey) who make up "Monica Highland," author of *Lotus Land*, a new pop novel about Los Angeles 1885-1940.

REGION X: SAN DIEGO

Directors: Elaine McLevie, Grossmont College; Shirley Sykes, San Diego Mesa College.

At Region X's spring meeting, held at Palomar College on 11 March, Mark Edelstein of the Academic Senate of California Community Colleges Executive Council discussed with us implications of the latest report of the California Postsecondary Education Commission, especially as the report may affect funding of remedial and ESL courses.

Ann Matoruff, of Palomar College, was elected Regional Director, replacing Elaine McLevie of Grossmont College.

SACRAMENTO SCENE *(Cont. from Page 7)*

In *Phase III* of its *Report* to the Legislature in response to ACR 81, CPEC recommends fees (tuition) for the CC's. The report is about forty pages long and contains thirteen recommendations. In its best bureaucratic prose, the Commission recommends "prevent[ing] the erosion of access and quality," that is, the CC's should get enough money to keep operating at current levels so that people can get in and take the courses they want; and if that means charging a fee, then that is what the colleges should do; but they should keep it small. It also recommends that a district might charge for some courses although CPEC would exclude certain courses supported by the State (citizenship, ESL, adult basic education through the eighth grade); that a full-time student (registered for seven or more units) would pay more than the part-time student (six units or fewer); that the "impact on enrollment patterns, financial aid needs, and revenues should be thoroughly evaluated"; that "the State should establish a level for the charge which is sufficient to produce a net improvement in overall Community College revenues"; that "the State should provide financial assistance to students with demonstrated financial need"; that the State should pay for the extra administrative work to collect the fees; and that the students should pay for ancillary services, but only for their actual cost.

Charges (tuition) for students at the CC's—$100 for full-time students and $60 for part-time per year—were included in the Governor's budget for 1983-84, but some analysts think that the legislature will not go for them. Needless to say, numbers of students are displeased at having to pay any fees or increases in fees. A couple of students in the Bay Area have even gone to the extent of starting up a campaign to recall Governor Deukmejian because he had the temerity to propose this in his new budget. It was not reported whether they also planned to recall CPEC.

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